

25 YEARS!
SHARED HISTORIES, SHARED STORIES

20.10.2018-10.02.2019
Fotomuseum Winterthur

Shared stories are at the heart of the 25th anniversary of Fotomuseum Winterthur: We invited twenty-five friends, colleagues and partners from the museum's past twenty-five years to reflect personally on their relationship to the museum and its significance for them, referring to a particular work or series from the collection. From Winterthur via Zurich, Paris, Salzburg, New York and New Delhi, the museum's connections, friendships and networks extend from its native city across Europe and into the wider world. Their voices are assembled here in the form of short quotations.

Director Nadine Wietlisbach has added 25 selected works from the collection to the rich, eclectic choices made by Fotomuseum's friends and colleagues. Some of these works make reference to notable thematic exhibitions from the museum's history (like Hannah Collins in *Darkside I – Photographic Desire and Sexuality Photographed*, 2008) or solo exhibitions by inspirational photographers such as Bertien van Manen and Alec Soth. Works by Guadalupe Ruiz, Diana Tamane or Jeff Weber represent Fotomuseum's commitment to bringing the practices and positions of a younger generation more into focus through acquisitions made during *Plat(t)form*, our internationally acclaimed portfolio-viewing event. The work of David Horvitz and Hal Fischer exemplifies the new, experimental format of SITUATIONS.

Finally, to some of the works and their authors Nadine Wietlisbach has a connection characterised by shared histories—they have been and still are important in her curatorial work: with Thomas Galler and Adrian Sauer, she staged solo exhibitions; Sturtevant and Sherrie Levine informed her love of conceptual art; Pipilotti Rist, Valie Export and Hannah Villiger shaped her understanding of what an obdurate artistic practice can look like. With their careful, considered compositions, the large-scale series by Bruno Serralongue and Max Pinckers depict a truthful reality without laying claim to autarky.

The jubilee exhibition offers a broad insight into the collection of Fotomuseum Winterthur. Ever since the founding of the museum in 1993, the collection of contemporary photography has been an important aspect of its activity. A large part of the collection documents the exhibition programme and in this way creates a physical archive of international works and groups of works from 1960 right up to the present.

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ROOM 1

LEWIS BALTZ (USA, 1945–2014)

Untitled, from the series *Park City*, 1979

There are a few lucid moments in my career that have influenced me and that I can remember clearly—one of them was my encounter with Lewis Baltz's books. ... for me, Park City was a revelation. It shows a very deep interest in the social aspect. It's not a banal, purely aesthetic work.

— Shirana Shahbazi, artist

JOHN BALDESSARI (USA, *1931)

Throwing Three Balls in the Air to Get a Straight Line (Best of Thirty-Six Attempts), 1973

Throwing Three Balls in the Air to Get a Straight Line from the early 1970s is a wonderful work that says a great deal about the artist's sensitivity and humour. Language and image are in constant interplay in Baldessari's oeuvre. Even if we are talking about a work that is 100 per cent visual, it is pure poetry for me, produced with pictures instead of text. Each time I see it, I can't help smiling. I gape in awe and will stand in front of it for ages. It is art that evokes feelings and stories. Time out for the mind.

— Michael Ringier, former president of the board of Fotomuseum Winterthur, art collector

RONI HORN (USA, *1955)

from the series *Some Thames*, 2000

FAZAL SHEIKH (USA, *1965)

Along the Yamuna Before Dawn, Vrindavan, India, aus der Serie *Moksha*, 2005

My encounter with Fotomuseum is inextricable from my working and ongoing friendships with Fazal and Roni, and what could be better than the paradoxical activity of making still images of something as fluid and flowing as a river in an attempt to capture the elusive relationships between identity and time, on the one hand, and between identity and place on the other?

— Aveek Sen, curator and author

KRISTINA ÕLLEK

When You Have the Object Itself in Front of Your Eyes, 2017

The site-specific installation by Kristina Õllek (*1989) explores the relationship between the material object and its photographic representation, between original and copy in an age of digital image circulation. At the heart of this Estonian artist's work lies the question of how different (im-)material forms of presentation influence our perception.

DIANA TAMANE

Typology of Touch 1 and 2, 2015

Latvian photographer Diana Tamane (*1986) brings a sense of physical proximity into her images, often in reference to biographical elements that straddle the fraught divide between intimacy and anonymity. *Typology of Touch* shows four close-ups of female skin featuring four generations of Tamane's family, from the photographer herself to her own great-grandmother.

CHRISTER STRÖMHOLM (SWE, 1918-2002)

from the series *Place Blanche*, 1959-1968

My first thought when clicking through the online collection was, this is impossible. I cannot choose just one work. ... But finally, I chose a series by Christer Strömholm ... I think Strömholm represents a different approach to the way photographs were taken after World War II. His images are very connected to the people he photographed—he portrayed the transsexuals of that period.

— Irene de Mendoza, artistic director Foto Colectania Barcelona

WALTER PFEIFFER (CH, *1946)

from the series *Die Augen, die Gedanken, unentwegt wandernd*, 1986

His images speak to me aesthetically. For me, he has always been a kind of scout for the prevailing ideals of beauty, which have changed greatly over the years. He is someone who has always fascinated me, through small deviations and the awareness that these beautiful flowers he photographs can quickly wither.

— David Streiff, president of the board of Fotostiftung Schweiz,
Former director of the Swiss Federal Office of Culture

JAN PAUL EVERS (DE, *1982)

Meisterhafte Tatenlosigkeit, 2010

Die Dämonen, 2007

Legobaustein schwarz, 2006

Evers's work never places a narrative or eye-catching subject in the foreground that triggers an immediate decision between "like"/"don't like" in the viewer. Instead it is the meticulous craftsmanship of classical black-and white photography, with its use of grain size and light dispersion, that stands out and invites viewers to delve into the diffused light of the work and discover new dimensions.

— Gudrun Ruetz, art collector

HIRSCH PERLMAN (USA, *1960)

Exhibit K; Case No. 6, 1990

Exhibit A (Witness), 1990

Exhibit Q, R, S, T, 1990

Prosecution of what? Is art being prosecuted? The artist? The beholder?... the questions remain the same. What is right, what is wrong? Who's asking how, where, when and why? As ever, it's about assertions. We are the witnesses. Art shapes our judgement. Certainty is deliberated elsewhere.

— Wilhelm Schürmann, photographer and art collector,
former professor for photography in Aachen

HANNAH VILLIGER
Block XX, 1990

Having originally been shot as small-format Polaroids, the larger-than-life C-prints by Swiss artist Hannah Villiger (1951–1997) embody the ambiguity of opposites, inviting reflection on our perceptions of closeness and distance, interest and indifference, the unknown and the familiar.

SHERRIE LEVINE
After Walker Evans, 1981

With her photographic reconstructions – often described as appropriation art – American artist Sherrie Levine (*1947) calls into question the autonomy and authenticity of almost religiously revered „original“ works. What is the difference between Walker Evans' original and Sherrie Levine's reproduction? Or, in more general terms: what does its own reproducibility actually mean for photography?

PIPILOTTI RIST
Generosity, Mate with Me/Sip My Ocean, 1994

In her video works, the internationally renowned Swiss artist Pipilotti Rist (*1962) conjures colourful dream worlds that visually explore the sensuality of bodies, plants and environments. Three stills from her seven-minute video *Grossmut begatte mich/Sip My Ocean* are presented here.

ROOM 2

BORIS MIKHAILOV (UKR, *1938)
Red, 1968–1975

Mikhailov's work is no easy fare. His eye is relentless and direct. Everything seems to be peeling: the streets, the buildings, the workplaces, the clothing, even the bodies and faces ... Mikhailov gets up-close and depicts the poverty, brutalisation and dreariness of daily post-communist life in the Ukraine without a filter, but without social romanticism and pathos either.

— Beate Eckhardt, managing director SwissFoundations Zurich

STURTEVANT
Empire State, 1992

The work of American artist Sturtevant (1924–2014) represents appropriation art in its strategic approach to the works of other artists. The *Empire State* still from her 1972 film *Warhol Empire State* is, as the title indicates, a reference to American artist Andy Warhol, whose eight-hour film *Empire* was first shown in 1961.

JOEL STERNFELD
A Woman Out Shopping with Her Pet Rabbit, Santa Monica, California, 1988

As a pioneer of modern colour photography, American artist Joel Sternfeld (*1944) has been creating portraits of people in his homeland since the 1970s. With an eye for the occasionally absurd, this photographer captures the quiet poetry of everyday life and the unspectacular.

SHŌMEI TŌMATSU (JPN, 1930-2012)

Hibakusha Senji Yamaguchi, Nagasaki, 1962

Untitled (Hateruma Island, Okinawa), from the series The Pencil of the Sun, 1971

Tōmatsu's work can be sharply critical and political, yet there is also a tenderness, a sensitive and nuanced emotional tenor. He constructs a complex and multilayered picture of postwar Japan under US occupation, never reducing or oversimplifying the situation. His gaze is directed at many brutal aspects of human power and destruction, yet it is always tempered by a kind of thoughtfulness, an empathy.

— Zoe Leonard, artist

THOMAS GALLER

Week End, 2008

Swiss artist Thomas Galler (*1970) works with media representations of political topics. For his film *Week End*, he collated video sequences posted on YouTube by American soldiers stationed in Afghanistan and Iraq showing their leisure activities. Without actually showing any direct images of violence, these self-portrayals by young servicemen imply the background of the war and its brutality.

TAIYO ONORATO & NICO KREBS (CH, both *1979)

Bosom, from the series Eurasia, 2013

Happy Ending, from the series The Great Unreal, 2006

One of the highlights of the trip to Fotomuseum was seeing the Taiyo Onorato and Nico Krebs exhibition Eurasia, a counterpoint to their previous much acclaimed project The Great Unreal. Again, a road trip, this time in the opposite direction, the duo travelled east to Austria, Hungary, Romania, Moldova, Ukraine, Georgia, Azerbaijan, Turkmenistan, Uzbekistan, Kyrgyzstan, Kazakhstan, Russia and Mongolia ... I enjoyed this feeling of freedom, moving through the work from film to photography, interrogating the real, travelling through the unknown.

— Emma Bowkett, director of photography
Financial Times FT Weekend Magazine

GUADALUPE RUIZ

NY Apples and Pears, 2017

Colombian-born Guadalupe Ruiz (*1978) is a Swiss-based artist who photographs architectural, art-related or social motifs and then orders them according to type, forming photographic encyclopaedias. Her series *NY Apples and Pears* was created during a residency in the Big Apple. Ruiz's aesthetically concise arrangements of images of fruit combine digital photography with collaging and analogue printing processes.

BERTIEN VAN MANEN

Pushkin Street 55, Odessa, 1991

During the course of sixteen journeys through the former Soviet Union, Dutch artist Bertien van Manen (*1942) photographed locals going about their everyday post-Soviet lives. The interior shot captures the atmosphere of young people making music in the Black Sea port of Odessa.

ROOM 3

DAYANITA SINGH (IND, *1961)

from the series *Myself Mona Ahmed*

Dayanita Singh had an opening in Scalo Verlag on the day my brother died. I had a very close and unique relationship with Dayanita, partly because of my special relationship to India. I was once with her in the old graveyard in Delhi, where Mona Ahmed had lived, at the book launch of Myself Mona Ahmed. The Swiss ambassador also came...

— Andreas Reinhart, former head of Volkart Holding and
Volkart Foundation

LUIGI GHIRRI (ITA, 1943-1992)

from the series *Kodachrome*, 1973

I also chose Ghirri's work on account of its materiality. In his Kodachrome project it represents an artistic perspective that relies on film as a mass product. ... For Ghirri, film represents a conceptual type of image creation that he immediately breaks with again. At first glance, his images always look like snapshots. But, when you take a closer look, they are also about the production of an image, the setting of a framework or a reference to their own pictorial nature.

— Mara Züst, artist, art educator and writer

GRACIELA ITURBIDE (MEX, *1942)

Mujer ángel, *Desierto de Sonora, México*, 1979

Mujer ángel belongs to the work that Iturbide did on the Seri community, a tribe living on the west coast of Sonora State. ... Iturbide photographed this "Angel Woman" from behind as she makes her way over the rocks. Her outstanding dress could be out of a book of fairy tales, but the ghetto blaster that she is carrying in her right hand quickly dismantles this first impression. ... It perfectly evokes the culture of boundaries and frontiers, as well as hybridism or exile.

— Marta Gili, freelance curator and art consultant,
former director Jeu de Paume, Paris

DIANA TAMANE

Typology of Touch 3 and 4, 2015

HAL FISCHER

from the series *Gay Semiotics*, 1977

The 22-part series *Gay Semiotics* by American photographer Hal Fischer (*1950) addresses stereotypical images of homosexuality and looks at the issue through the lens of 1970s conceptual photography. His combination of text and image not only lends context, but also adds the occasional touch of irony.

HANNAH COLLINS
Sex II, 1992

British photographer and filmmaker Hannah Collins (*1956) explores shifting perceptions and ways of seeing in her work. A seemingly monumental arrangement of oysters undermines habitual views of sensuality and dimensionality. Abstracted by the reduction to black-and-white and yet emphasised by the light reflexes of the damp and glistening shellfish, the effect is one of an almost tangible mass. This work is part of the large-format series *Open and Revolving*.

MARK MORRISROE (USA, 1959-1989)
Untitled (Lynelle), c. 1985
Untitled, c. 1988
Sunset over Central Park East, 1986
Figure Study, 1985

I was ... fascinated by the fact that the prints felt like objects more than photographs, because of his use of Polaroids, gum prints and the way he worked on them. ... When I saw Morrisroe working with diaries and texts, experimenting in the lab, giving more physicality and painterly qualities to photography—that was like fresh air to me.

— Laia Abril, artist

DAVID HORVITZ
from the series *Young Man on the Beach in Solitude*, 2015

David Horvitz (*1976) is a conceptual artist of the internet age who explores the circulation of images on the web and the ways in which this gives them a certain autonomy and endurance while at the same time subjecting them to regulation. The JPEG *Young Man on the Beach in Solitude* includes a hand-altered version of the Getty Images licence agreement mark.

ALEC SOTH
Melissa, 2005

From portraits of American citizens to landscape and urban images as well as staged objects, the work of Minneapolis-based photographer Alec Soth (*1969) covers an extraordinary breadth. He often combines these visual genres within a single book. *Melissa* is a photograph from his publication *NIAGARA*.

ROOM 4

BRUNO SERRALONGUE
Compte-rendu photographique du démantèlement du camp de migrants de Calais connu sous le nom de «bidonville d'État» ou de «New Jungle», 24-27 octobre, 2016, from the series *Calais*, 2016

In his extensive photographic series, French artist Bruno Serralongue (*1968) points out political activism and social deprivation. For instance, he documented the precarious living situations and violent events in the port city of Calais – an important transport link between the UK and France – that became a magnet for thousands of refugees in 2002.

BRUNO ZHU (PRT, *1991)
from the series *Resting with...*, 2015

Zhu cut out photographs of crumpled pillows from IKEA catalogues, transferred them to stickers and stuck them onto telephone books. The telephone books are in turn manipulated so that they take the form of pillows—with folded-over corners, for instance. ... This generates a tension between mass-produced goods and taste which is also always defined through individuality.

— Melanie Bühler, curator for contemporary art
Frans Hals Museum, Haarlem

DANIELE BUETTI (CH, *1955)
What about Memories, 2001–2002

Buetti's message has always been "look behind the façade!" What about Beauty? Daniele Buetti is quite clearly a conceptual artist. Many people, however, don't want to acknowledge this because conceptual art often seems unemotional and cold. But that ultimately applies to Buetti's work. ... Buetti's work plays with the glossy aesthetics of everyday life. Pain, bittersweet. I'm always astonished when the very people who chase these glossy-magazine ideals find Buetti's work so amazing. Oops. Perhaps they didn't look at them properly?

— Dorothea Strauss, president of the board of Fotomuseum Winterthur,
curator and director of Corporate Social Responsibility,
Mobiliar Insurance Bern

CHRISTOPHER WILLIAMS (USA, *1956)
Rollerstacker, R-136MR, Manufacturer:
The Kaynar Company, Los Angeles, CA, 90054.
Date of production: 1975.
Vancouver, BC, April 6, 2005 (NR. 1, 2 & 3), 2005

Williams's photographs are not reiterations of commercial images but pay homage to them or parody them. In Williams's hands, things are never quite the way we're used to seeing them. ... But instead of adopting their technique of repetition, he becomes the stage director of image ideas that he has been producing with professional photographers since the 1980s.

— Esther Ruelfs, head of the Photography and New Media Collection,
Museum für Kunst und Gewerbe Hamburg

PETER PILLER (DE, *1968)
Tongues, from the series *More Beautiful from Earth*, 2002–2004

It's fascinating what Peter Piller produces through coincidence and the simple process of arranging. By looking through a collection of images he recognises certain patterns and replications, then arranges them systematically—which enables him to generate entirely new messages. I like how he educes ambiguity from this unspectacular, raw and unwieldy imagery and invites the viewer to find associations.

— Nicole Kurmann, head of the cultural department of
the city of Winterthur

BESMA BEN SAID

Untitled I - II, from the series *Constraining Logics*, 2016

When a wall is built, it inevitably articulates and hierarchises the space around it. Dutch artist Besma Ben Said (*1987) focuses on the wall – as a vivid metaphor for separation – in her series *Constraining Logics*, which addresses topics such as the refugee crisis and immigration issues.

GORDON MATTA-CLARK (USA, 1943-1978)

Conical Intersect (Étant d'art pour locataire, Quel Con, Quel Can ou Call Can), 1975
World Trade Towers, 1974, from the series *Anarchitecture*

Matta-Clark intervenes directly in the body of architecture (just like they do in Winterthur in the body of photography) in order to look inside it. Or rather, to look beyond it. ... These works are strong invitations to cross the threshold of the surface, using the gaze as a tool of understanding, emancipation and political action. Gordon Matta-Clark substitutes the invisible with the visible and carries out its celebration.

— Francesco Zanot, freelance curator, lecturer and critic

ROOM 5

PETER HUJAR (USA, 1934-1987)

Untitled (Richard Brintzenhofe), n.d.
Face of a Dog, 1984

It is rare in contemporary photography that we are given such a deep insight into portrayed subjects without them compromising themselves in any way. This is even true of this incredible dog portrait. The dog is extremely present, revealing itself completely yet still harbouring a dark secret. ... It was his aim to depict mortality; in the immediate here and now, in the photographic moment.

— Patrick Frey, Swiss publisher, writer and actor

JEFF WEBER

from the series *An Attempt at a Personal Epistemology*, 2014

Jeff Weber (*1980) is a Luxembourgish artist involved in many different media. In his *Attempt at a Personal Epistemology*, the artist takes an experimental and often witty approach to developing his own theory of knowledge. This is intended to help him, on the one hand, to structure and categorise his thoughts and ideas, while, on the other, developing new thought processes.

SUKY BEST

from the series *Inadmissible Evidence*, 1996

The eleven-part series *Inadmissible Evidence* by British artist Suky Best (*1962) whimsically encapsulates the genre of the photographic novel. The starting point for this work was a collection of vintage 1950s English holiday postcards, which she incorporated into her visual system.

MAX PINCKERS

from the series *The Fourth Wall*, 2012

Belgian photographer Max Pinckers (*1988) at times uses vibrant artificial light to create images that walk a fine line between the documentary and the creatively staged. For his series *The Fourth Wall*, Pinckers meandered through the streets of Mumbai, inviting pedestrians to portray or reconstruct scenes from Bollywood movies.

PAUL GRAHAM (GB, *1956)

from the series *New Europe*, 1989

When the Berlin Wall came down in 1989, we were full of dreams—dreams of creating a new Europe built on auspicious economic, cultural and social ideas. In a sense Graham's New Europe was a critical and also sad analysis of these promises. From today's perspective his project seems very contemporary—it could have been shot yesterday.

— Yann Mingard, photographer

NICOLAS FAURE (CH, *1949)

from the series *Von einer Schweiz zur anderen*, 1997

He possesses an exacting human interest in everything that exists without being empathetically drawn into it. Articulating this distance despite being so close to reality—it is amazing how Faure manages this! Another project of his that I find particularly impressive is his documentary work on Swiss motorways, which was made possible through a commission from the Federal Roads Office. ... What matters is the image as a whole and this is composed in such a methodical way that the images are like incidental approximations.

— Martin Heller, curator, cultural entrepreneur
and chief executive of Heller Enterprises (Zurich)

PAUL ALBERT LEITNER (AUT, *1957)

[Selfportraits]

Leitner still works in the 35-mm format, colour photograph medium. He mounts the 7 x 10 cm prints onto coloured filing cards and numbers them consecutively. Every image is given a hand-written title, a precise location and date and often additional information. ... The individual image has a tangible poetry, whereas in a series or a book they develop narratives—either personal autobiographies or universal histories.

— Rainer Iglar, photographer and
publisher of Fotohof *edition*

ROOM 6

NAN GOLDIN (USA, *1953)

Brian in Hotel Room with Three Beds, Merida, Mexico, 1982

The image I have chosen is Brian in Hotel Room with Three Beds, Merida, Mexico, from 1982, a rather atypical, less frequently shown work of hers. It encapsulates the atmosphere, the moments, the colours, the gloominess, the liveliness and the strangeness that I experienced back then in Merida.

— Trix Wetter, freelance graphic designer

SEIICHI FURUYA (JAP, *1950)
1995: Mémoires, Scalo, Zurich, 1995

For me, the most important book from these early years is Seiichi Furuya's 1995: Mémoires ... The six books that Furuya published between 1989 and 2010 under the title Mémoires are without doubt the photographer's magnum opus—an ongoing reassembling of time. The sequence of these books reveals the productive tension that can arise between the biological medium of storage—the memories and feelings of a person—and photography as a technical equivalent of this.

— Jan Wenzel, publisher, writer and curator

BECKY BEASLEY

Curtains (I) (There have been many occasions when I have recorded something and I have come into the studio at 10 o'clock on a Monday morning and really been in sixteen, not just two different minds, but sixteen different minds as to how it should go...) (Glenn Gould), 2009

In her literary, sculptural and photographic works, British artist Becky Beasley (*1975) opens a window on the multifaceted and at times enigmatic discourse surrounding the theme of interaction between individuals and the use of private and public spaces. In *Curtains (I)*, Beasley placed two rows of black-and-white photographs under coloured acrylic glass and chose a quote from the Canadian classical pianist Glenn Gould as the title.

URBAN-THINK TANK
Torre David, 2013

The international Urban-Think Tank (U-TT) was founded in 1998 by Alfredo Brillembourg and Hubert Klumpner and has been supported by ETH Zurich since 2010. As their film indicates, U-TT creates interdisciplinary conglomerates consisting of scientific research as well as architectural and artistic praxis aimed at achieving lasting change.

TINA HAGE
Universal Pattern II, 2008

From individual to collective and back again: In her works, the German photographer Tina Hage (*1976) examines the oscillating interaction between individual and society, and how this is represented in the mass media. Her work *Universal Pattern* is based on photojournalistic news images.

VALIE EXPORT
Tattoo, 2002

Since the early 1970s, the multimedia works and performance art of Austrian artist Valie Export (*1940) have reflected her approach to the feminist issues of her times. Her public tattooing in August 1970 – a garter tattooed on her body to highlight the sexual objectification of women – is typical of her radically feminist slant.

ANTJE DORN

0,0 Total, 1998/1999

Although primarily a painter, the German artist Antje Dorn (*1964) has always been drawn towards photography. Her 44-part photo series *0,0 Total* explores a variety of surface textures and volumes of materials – such as foam, varnish or paint splatters – and plays with focus to add further depth to them.

MOBILE POSTER STAND

ADRIAN SAUER

from the series *Glossar*, seit 2017

In his long-term project *Glossary*, German artist Adrian Sauer (*1976) highlights key concepts and phenomena that form part of our current visual and digital culture. Algorithms, metadata, undo/delete and sharing are all expressions of the multiple aspects of today's photography, and the complex networks and practices it involves.

PUBLICATION

The accompanying publication *25 Years! Shared Histories, Shared Stories* will be launched on the day of the jubilee party, on 3 November 2018.

It brings together recollections of friends and colleagues who have played a role in the museum's history. The publication pays homage to the founding years and the sense of adventure and willingness to take risks that have shaped the trajectory of the institution ever since. By means of interviews and a portrait series by Anne Morgenstern, it offers a glimpse behind the scenes and outlines, together with academics, layers and curators, some of the current issues involved in photographic collections and exhibitions.

Published by Spector Books, the publication was designed by Hi, Megi Zumstein and Claudio Barandun and supported by the Kresau4-Foundation.

Please find all information about the accompanying programme at fotomuseum.ch.