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Photography as
time machine.
International Photo Exhibition

feb. 15
mar. 24
2018

Time machine

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international photo exhibition Febr., 14th 2018 - Mar., 24th 2018

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Time machine

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PREFACE



Time machine

*“Photography is an art of tele-
porting the past into the future”*
– Mehmet Murat Ildan (Turkish
writer)

For photographers, time is an important concept. A photo-graph is a moment frozen in time, but its meaning changes in the future and the photo itself becomes part of the past. Photography is two hundred years old now. During these centuries, the looks of the pho-tographs have changed. When we see a photograph, we in-stinctly place it into some point in time. Brown, black and white are old, colour photographs are new. Sometimes we are right, sometimes wrong.

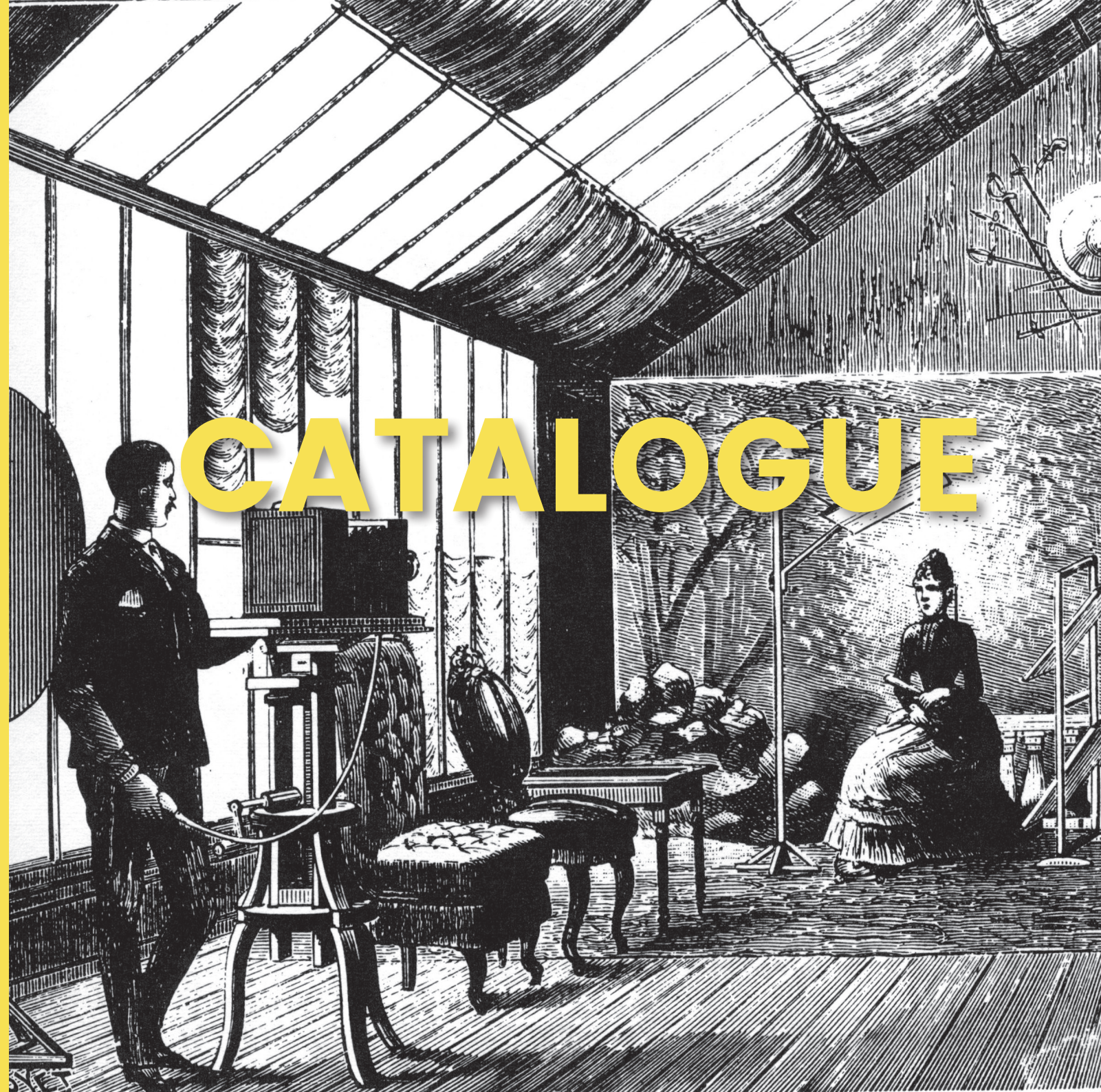
We asked photographers if

they could use their camera as timemachine. If they could give us a feeling of displacement in time, simply by showing us their photographic work. Are photo-graphers able to surprise us by using old techniques capturing modern day subjects, or, on the contrary, using modern techni-ques but in a strange, timeless, old fashioned manner? Can they combine old and new, making the future? This exhibi-tion will be about time – past, present and future.

The exposition shows our selection from the works. Guest curator was Jeroen de Wijs. He is a dedicated collodion photographer, and instructor at the Willem de Kooning Acade-mie, Rotterdam. He is currently

working on a project “capturing the present with the past”. He makes pictures of the modern world, with an old 13×18 cm collodion camera, choosing subjects that would have been off interest for 19th century travel guides.

CATALOGUE





Christian Arts

Antikytera, no. 1, 2018
C print (22x31 cm) on foam in
passe-partout, framed
€ 175,00 (excl. vat)
Ed. 20

Antikytera, no. 2, 2018
C print (22x31 cm) on foam in
passe-partout, framed
€ 175,00 (excl. vat)
Ed. 20

Christian Arts Amsterdam – the netherlands

The Antikythera mechanism was an ancient Greek analogue device, that was used to predict astronomical events like eclipses. It was discovered in 1902 in the wreck of a ship.

The mechanism is believed to be built around 150 bc. After its loss it took 1500 years before one was able to reach the level of knowledge and craftsmanship necessary to create such a complex device again.

The Antikythera mechanism was a time machine avant la lettre: it could predict future events, but it was also a sample of technology that was way ahead of its time. This series depicts strange mechanic structures, decayed - lost in

time, taken over by nature. It is a metaphor for the power of our ratio, as well as its transience.



Arnoud Bakker
 Mice, 2014
 Photcollage, silvergelatine
 on barytha, selenium
 toned with
 epoxy toplayer.
 € 1145,00 (excl. vat)
 100 x 102 cm. Ed. 1

Arnoud Bakker Zeist – the netherlands

Arnoud Bakkers way of working might be best compared with a mad professor who, in a timeless manner, searches for the limits of tangible light. In his yought, Bakker roamed around the woods in search of owl pellets. At home, Bakker carefully dissected his loot with matchsticks. Yesterdays owls dinner - fragile bones and fluffs of half a mouse colony, lay spread at the table in order to determine and rank them. Many years the tiny skulls were preserved in jars, safeguarded as a childhoods treasure. In the course of time, Arnouds interests shifted from bones to photography, and one day the mouseskulls were used for photographic experiments - which seamed logical for what

would a test be without a mouse. The skulls were digitally archived and by means of a computerscreen Bakker made contactprints on barytha paper, and followed the making proces the analogue way: deve-
 loping, rinsing, fixing, rinsing, toning and drying. In the end it is no shame to combine 'newfangled' practical photography with the old crafted look and beauty of bary-
 tha and chemical silver photo-
 graphy. In Bakkers opinion it leads to the best of both worlds - and of both times.

Eva Bachmann

London – united kingdom

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Eva Bachmanns photographic series are a visual inquiry into widely overlooked architectural elements. Like an urban archaeologist, she decodes the language of mundane spaces, tracing cultural and historical references through layers of time.

Tacked away from the busy streets of Hackney (London), she stumbled upon Andre Street, a small passage lined with railway arches. The signage and the textured layers of overlapping paint reveal what is happening behind the closed doors when open for business - most of the arches are converted into car mechanic workshops. In their unpretentious appearance, they seem time-less, as if one entered a

time warp of the unchanged neighbourhood.

With the series Railway Arches, Bachmann investigates visual realms of accidental creativity done unintentionally. Devoid of people, these images serve as a testament to creative processes done by unsung workers.

Eva Bachmann
Railway Arches / Andre St E8, 2014
Giclée print on dibond
40 x 60 cm
€ 680,00 (excl. vat)
Ed. 7 + AP 5





Martien van Beeck
Chamaeleo zeylanicus - 1880
(from the series 'In Limbo'), 2001
Giclée print on dibond
19 x 52 cm
€ 350,00 (excl. vat)
Ed. 6

Martien van Beeck

Ghent – belgium

Animals and anatomical specimens in glass jars defy the 'normal' perception we have of a dead thing. Although these creatures are literally dead, the process of decomposition has been halted and by this, their symbolic death has become suspended.

In a sense the jars containing specimens are three-dimensional photographs. What had already been a 'paralysed moment', now becomes duplicated in the photo. The threedimensional jar animals and people die a second time in the two-dimensional picture Van Beeck takes of them. Artificial life in a bottle is given an extension in the photographic artefact.

These photographs were first published in a book called 'In

Limbo' (2003). The pictures were also shown in several exhibitions in Belgium and abroad. A selection of images was published in O.K. Periodicals #5 / The Body Issue (Arnhem, The Netherlands, 2010).

Saskia Boelsums
Nieuw-Schoonebeek – the netherlands

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As a visual artist and photographer, Boelsums carries a rich cultural heritage with her. That is why she feels a strong connection to the Dutch tradition of landscape painters. That rich history helped shape her. And at the same time it confronts her with the future. In the beauty that she tries to capture in her photographs, there is also uncertainty and something threatening. Boelsums sees the skies becoming more dramatic, the weather is becoming more extreme with unexpected phenomena, the climate is becoming more violent. It looks like the classic historic Dutch landscapes and skies are being pushed out by landscapes and skies that are the



result of climate change. She is very aware of that tension. That is what she captures.

Saskia Boelsums
Dutch Landscape #11, 2017
Canson infinity print
30 x 30 cm, framed
€ 900,00 (excl. vat)
Ed. 10 + AP

>Dutch Landscape #28, 2017
Canson infinity print
30 x 30 cm, framed
€ 900,00 (excl. vat)
Ed. 10 + AP

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Peter Boersma
Landscape 11
Collage, mixed media
30 x 30 cm
€ 475,00 (excl. vat)

Peter Boersma

Groningen – the netherlands

The works of Peter Boersma are combinations of pictures from old books and magazines from times goneby. The collages come about with tenth of meters of adhesive tape and many layers of paper. The pictures he uses are almost randomly choosen for esthetic reasons. Layer for layer he gives the material a new context and a new meaning, trying to give life to his newly created worlds.

Jesse Budel

The Hague – the netherlands

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I REMEMBER ME, DANCING
AROUND MY GRANDMA'S
HOUSE, IN ONE OF HER
OUTFITS

Two years ago, in 2015, Jesse Budels grandmother died. His grandma accepted him the way he is and never judged him because of his sexual preference. She always told him she was the first who knew he was gay. With her death, Budel lost his safe haven. One of the memories he can immediately recall is the one of himself dancing around his grandma's house, in one of her outfits. A significant moment from his youth where he felt completely free. Another memory was a recurring occasion he had at his grandmother's house every two

weeks, where he would spend the night at her home. Jesse could do whatever he wanted to do, went to bed as late as he pleased, drank tea with sugar and ate whatever he wanted to eat. This project is dedicated to Budels most vulnerable moment, in which he struggled with his sexual identity. A time where he longed most eagerly to be in his grandmother's presence and witness her creativity and personality.

Jesse Budel
I remember me, dancing
around my grandma's house,
in one of her outfits, 2017
Matte print on dibond,
50 x 75 cm
€ 400,00 (excl. vat)
Ed. 1 van 5 + AP

25



Ursula van de Bunte

Elburg – the netherlands

26 Ursula is constantly looking for the moment when everything is right. Composition, light and chemistry.

The series PLASTIC VEGETABLES arose from the astonishment that food is largely packaged in plastic. She leaves the pre-packaged vegetables in the plastic and photographed it in the atmosphere of the Dutch Old Masters of the 17th century. Some people don't even discover the anachronistic aspect in the picture. Apparently this packaging form belongs to the vegetable nowadays.

Ursula van de Bunte
Cucumber, 2016
Giclée print on dibond
50 x 70 cm, framed
€ 950,00 (excl. vat)
Ed. 5



Michael Chylinski

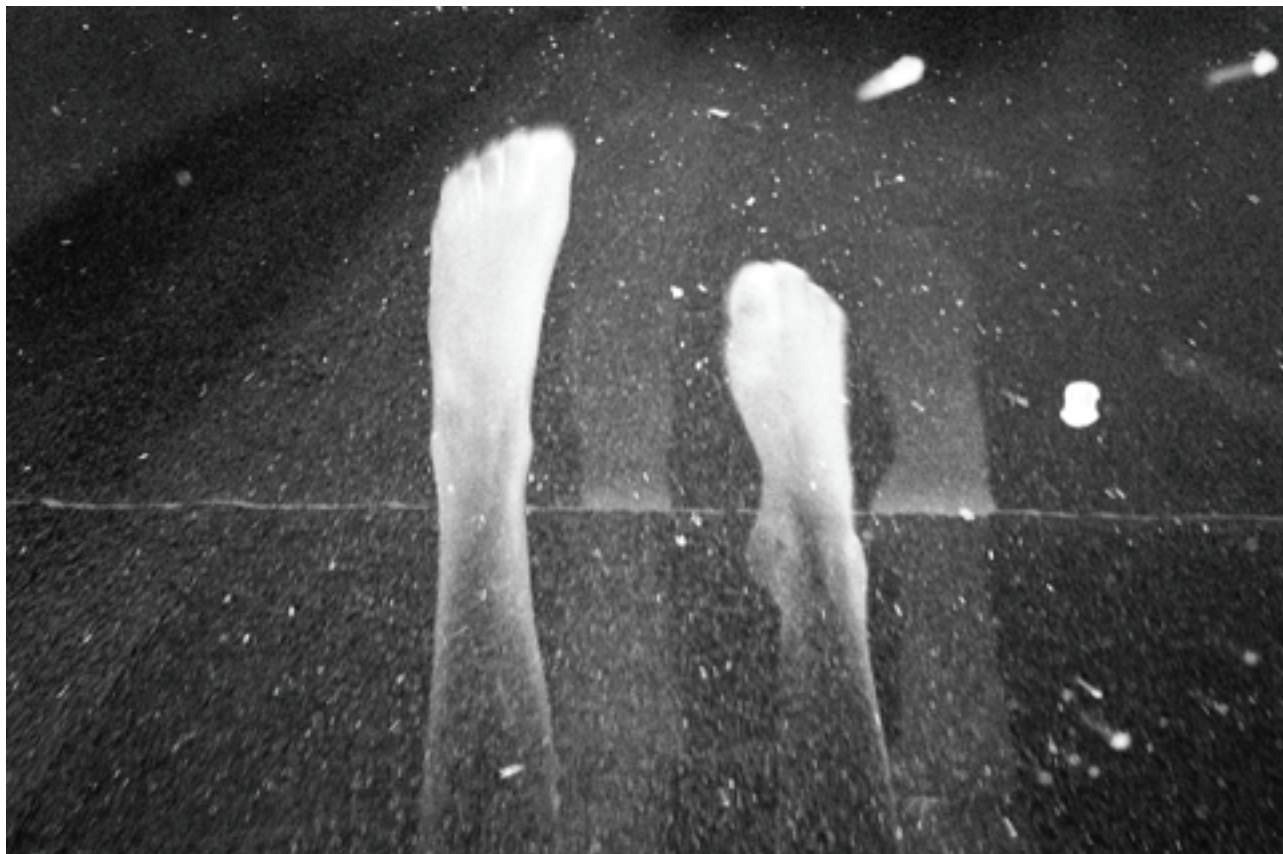
Los Angeles – united states



Michael Chylinski
Patterns, 2016
Giclée print on aluminium
20 x 30 cm
€ 195,00 (excl. vat)
Ed. 20

Michael Chylinski feels that much of his creative work, whether in photography, writing or music, ultimately centers around a sense of mystery, or something evocative and suggestive of realms beyond which we can easily see. He has curated projects dealing with vernacular (or “found”) photography, and is now working on a book with a publisher who last year released a set of limited-edition prints (<http://www.falllinepress.com/because-it-is-you-michael-chylinski-folio/>). Michael states there, “these images with their fragments of text become a new sort of poetry to us.” He feels that that is what he is -- somehow -- seeking here: a

sort of poetry, one centered around growth, innocence, time and the passing of forms.



Paul Cupido
 Uh-huh, 2017
 Archival Pigment Print Baryta
 22,5 x 15 cm
 € 275,00 (excl. vat)
 AP + ed. 2

Paul Cupido

Hilversum – the netherlands

Theoreticians from fields as diverse as geometry, theology, philosophy, mathematics and physics have puzzled their heads about the concept of infinity. Within a linear concept of time the infinite remains out of reach, whereas in a circular conception – where the end converges with the beginning – infinity is an eternal cycle. We already are inside (and part of) the infinite, so to say. Related to Einstein's theory of four-dimensional space-time Cupido also wondered whether one could slow down time (as it does indeed seem to slow down near a black hole) and thus "hack" infinity? Could we, through decelerating time or stimulating a different

experience of time, go beyond infinity? By pondering these dizzying notions Cupido kept feeling a sense of disquietude. Perhaps the infinite can only amount to our interior lives, the never-ending journey of the human imagination, the infinite wonders of mind and soul. New works are emerging from Paul Cupido's ongoing body of work titled *Searching for Mu*, inspired by playing on the themes of time, space and the infinite, and it is with these works that he wishes to invite the audience to somersault with him and take a leap of the imagination.

Sander Foederer

The Hague – the netherlands

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On the 14th of May 1940, the city centre of Rotterdam was almost completely destroyed by the German Air Force. Shortly after, the city's architect W.G. Witteveen presented a plan for the reconstruction of the city. This plan considered the future needs of the city but also attempted to give the historical city centre back to the people of Rotterdam. Although initially accepted, it was ultimately replaced by a new plan, focusing on the future and radically breaking with history. In this new plan modernity, strongly influenced by industries, prevailed. Nowadays only a few buildings remain to remind us of how the city used to be and how it could have become. They are the

silent witnesses of the bombing and the equally important decisions that were made afterwards. The reflections of modernity are cast upon these historical buildings by the modern constructions surrounding them today.

Sander Foederer
The New City, I, 2017
Giclée print on aluminium
40 x 60 cm
€ 400,00 (excl. vat)
Ed. 5+AP

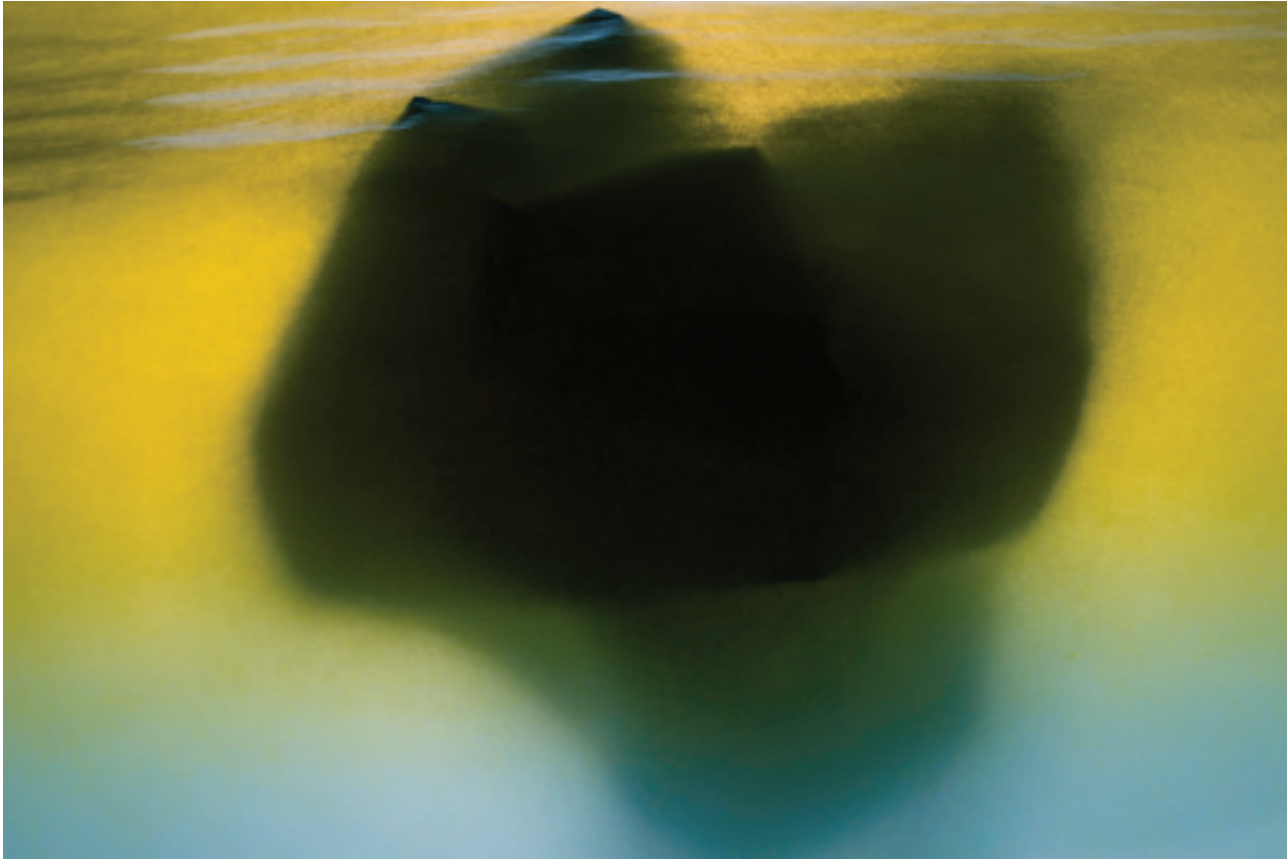
The New City, II, 2017
Giclée print on aluminium
40 x 60 cm
€ 400,00 (excl. vat)
Ed. 5+AP

(inclusive dvd with video)



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Mariëlle Gebben
Only to see beyond the naked
eye, 2017
Pigment print on dibond
70 x 46,5 cm
€ 660,00 (excl. vat)
Ed. 5

Mariëlle Gebben
Groningen – the netherlands

I bring you The Flux.

As an explorer I try to push the boundaries of the mind. Physically I am in the here and now, mentally I move straight through time and matter. My artworks are abstractions of an imaginary reality. I find inspiration in nature, the story of creation and astronomy. And this all started with a rabbit.



Elisabeth Greve
 Concerthall, 2014
 Giclée print on dibond
 30 x 20 cm
 € 333,00 (excl. btw)
 Ed. 7 + AP

Elisabeth Greve
 Amsterdam – the netherlands

With this photograph of the Concertgebouw in Amsterdam Elisabeth Greve intended to transfer the Dutch capital from now till decades ago. Greve used a Mamiya RB 67 to capture the city's Concert Hall, seen from the Lairessestraat. It was pouring that day. Using a very long shutter time she succeeded in giving a timeless feel to contemporary Amsterdam.

In her work Greve researches how she can peel off visible layers of reality, in order to find a touchable core. She reaches this effect by making a soft connection between form and colour through which loose elements, often in movement, blur and merge together. With

this abstract and dreamy visual language Greve wants to communicate on an emotional and factual level and gives room to her thoughts, feelings and a different way of looking.



Phillip Hall-Patch
Salt landscape, 1, 2016
Salted print on paper
32 x 42 cm, framed
€ 800,00 (excl. vat)
Open Edition

Salt landscape, 2, 2016
Salted print on paper
32 x 42 cm, framed
€ 800,00 (excl. vat)
Open Edition



Phillip Hall-Patch

Brighton – united kingdom

Phillip Hall-Patch explores in his work the origins of photographic history using salt and silver nitrates with original hand printing techniques. These images show ephemeral salt sculptures - ie. sculptures made of salt blocks using water as the sculpting tool. The sculptures continue to change over time and are captured here as an image of a 'moment in time'. The salt of the sculpture pictured was used both to prepare the paper and to fix the image - the salt of the sculpture is therefore literally within the paper of the image and used in its representation.

Harland Viney

Bridport – united kingdom

The show works are part of the series 'Studies in temporality'. About her work Tara Harland Viney mentions on her website: "Old photographic studio portraits are often aesthetically beautiful pieces, and in contrast to our current era of ubiquitous digital forums, offer a visual experience that can only truly be appreciated when looking at the original image. The process of slowly and meticulously painting over the photograph, to create a unique artwork, allows a slowing down of the pace of life and to reuse what has already been created and consequently discarded.

Through reworking photographs and reinventing the narrative, the controlled depiction is

disrupted and a new story is created, thereby altering the relationship we have to the image. This allows a precariousness into the depictions and interpretations of the past. The pervasive theme in all my artwork is the exploration of our relationship to the natural world, and in turn, the awareness we have of our inner, instinctive, animal selves. I am interested in the ruptures that occur in human behavior that belie our need to appear in control, and hope that the artwork conveys a sense of doubt as to what it means to be human."

Harland Viney

The rising ruffle, 2017
Vintage photo, hand painted
(aquarel)
77 x 103 mm, framed 36,5 x 41,5 cm
€ 550,00 (excl. vat)
Ed. 1

>> Jewelled armour, 2017
Vintage photo, hand painted
(aquarel)
83 x 132 mm, framed 36,5 x 41,5 cm
€ 550,00 (excl. vat)
Ed. 1

>>> A delicate arrangement, 2017
Vintage photo, hand painted
(aquarel)
101 x 138 mm, framed 36,5 x 41,5 cm
€ 550,00 (excl. vat)
Ed. 1

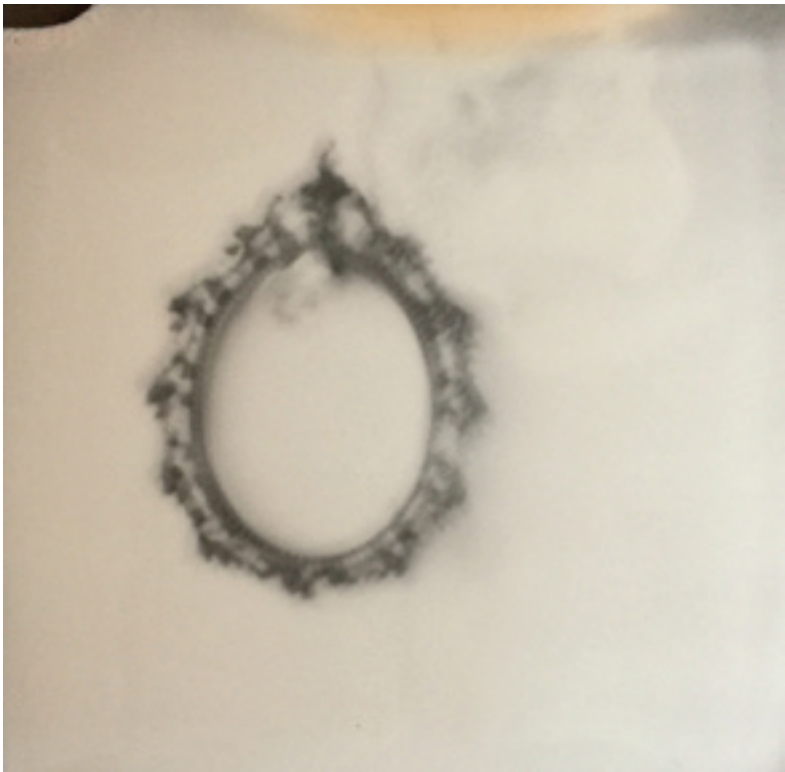


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How would it be if you were a changeling, if your memories are different than those told by your family; how would it be if you have to leave your home, what would you remember; how would it feel if you'd write in someone elses diary; what if you were the alter ego - or the lost princess; what if you'd wish you weren't you?

Pascale Hustings
 Flying, from the series The Changeling, 2017
 Giclée print on dibond
 40 x 40 cm
 € 500,00 (excl. vat)
 Ed. 5 +AP (polaroid)

Mirror, mirror on the wall, from the series The Changeling, 2017
 Giclée print on dibond
 40 x 40 cm
 € 500,00 (excl. vat)
 Ed. 5 +AP (polaroid)

Pascale Hustings

Zeist – the netherlands

The title of the series 'Changeling' is dear to Pascale Hustings for it sounds poetic, fairytale-like and dangerous. In this series, which is still in progress, Hustings wants to take the beholder with her on a journey through this Changeling-story in which she asks herself questions about being human.

The subtle way by which photos can suggest, mislead and co-operate are a source of inspiration for Hustings. By combining photos one can feel the emotional tone of each individual photo and in the whole one can follow the poetic thread that stitches the story together. The feeling of unicity is important for Pascale. In this series the uni-

city lays in the use of polaroids and old childhood photos in which Pascale flashed herself away. In all her projects, photos and installations she wants to make the viewer experience time, form and scale in multiple ways. Her work can be either flat or 3dimensional, or be reused for a new image, in order to appeal to the visual ability to orientate at the here and now. The suggestions Pascale Hustings makes can question the way we relate to our perception in the imaginary world.

Christian Klant

Berlin – germany

Christian Klant used the wet plate collodion process for this work. The silence of wet plate photography creates for Klant a unique atmosphere, which greatly affects his landscapes. In that silence places in nature become beings with whom Klant enters into some sort of dialogue. He deeply engages with those places, experiences and explores them with all his senses, in search of their magic, their very nature – which he then captures in his photographs. It is important to him that depth does not necessarily need to be gloomy and morbid. He is looking for life in all its facets and therefore also shows the peaceful and luminous aspects of this world.

Christian Klant
Portal, no. 2, 2017
Giclée print
40 x 50 cm, framed
€ 1750,00 (excl. vat)
Ed. 1 van 6 (+2AP)





Jacqueline Louter-Hoos
 Rococo, 2018
 Giclée print on dibond
 75 x 95 cm
 € 695,00 (excl. vat)
 Ed. 7

Jacqueline Louter-Hoos
 Delfgauw – the netherlands

Jacqueline Louter-Hoos is currently working on a series of flower still lives in the style of the great epochs and styles in art and culture. In this work she (re)created a flower still life from the 'rococo era' with an abundance of found artificial flowers and birds from the recycle shop. The delicate colors and frivolous arrangement are reminiscent of this volatile period in time.

Katya Pak
Ekaterinburg – russia

50

The photos are part of the series “The house on the other shore”. It is dedicated to the historical characters of the Romanov sisters, four daughters of the last tsar of Russia, who were killed by the revolutionaries in 1918 under the historical version. In this photostory, the “sisters” are only a metaphor, an artistic image. There is no historical reproduction here, nor is it Paks purpose to highlight any facts or her attitude to the characters. She would like the viewer to look at the photos as a philosopher and recognize himself and all of us in the “sisters”. In real, Tatiana, Maria, Olga and Anastasia had a dream: to stay and live in the beautiful place —

the Livadia Palace, located on the coast of the Black Sea in Crimea. This palace is a metaphor of the dream and the ultimate goal, which lives deep inside of all of the people and living beings — a space of real happiness, peace, a source of eternal light where we have come from, and will return there one day, if we’d be able to remember that. Like the “sisters” on the pictures, we are the eternally young souls, in the white wearings from light, that cannot be spoiled or polluted by anything. But we are locked in the space of the never-ending autumn, where everything is temporary and is fading away, like withered leaves. But we are still remembering the home,

the house on the other shore, and peering into the darkness, trying to see a candle light in its window.

Katya Pak
>The endless moment
 >> Wind
>>> Autums is coming
 >>>> Dream

All from the series
‘The House on the other shore’ 2017

Giclée print on aluminium
40 x 60 cm
€ 450,00 (excl. vat) each
Ed. 5



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Caroline Penris

Eenrum – the netherlands

Caroline Penris' father had a colourful uncle: a wine trader with a castle near Bordeaux, owner of Hotel de Zalm in The Hague, lover of cigars, family man and a fervent correspondence chess-player: Dick Meiners (1880 - 1970). Between 1912 and 1930 Meiners took a lot of photos. Two wine boxes with colour photos and glass negatives, among which a lot of stereo photographs were kept in Penris' fathers house for 65 years. They stood in the cellar, on the ceiling and under his bed. Now they are like a trove that needs to be seen.

In her imagination Caroline follows the trail of his posthumous memories. She combines the photos of oom Dick with her

own photography. The newly composed images show present and past in stereo. Phantasy, empathy and a sense for history are the tools by which uncle Dick makes his comeback. The photos are combined with spoken sound fragments from oom Dicks diary.

Caroline Penris
Oom Dick, 2017
Print on Awagami Kozo,
framed, 14 x 25 cm
€ 275,00 (excl. vat) each
Ed. 5+AP





Dieter Provoost
 Traces of caring, 2018
 Cyanotype, framed
 56 x 76 cm
 € 735,00 (excl. vat)
 Ed. 1 +AP

Dieter Provoost

Zeldegem – belgium

The work 'Traces of caring' - taken in an abandoned hospital - is part of the series 'The Traces we leave behind'. With this series Dieter Provoost wants to give people a glimpse of the other side of the substitute culture we live in, abandoned buildings as if humanity disappeared in a flash, only to reappear in a new place, a new building. A clear sign that everything in our society has a limited expiration date. Traces that in our race to non-stop progress we have forgotten about, traces of our roots. With printing these works in cyanotype, Provoost is emphasizing this; using an old nearly forgotten printing method to develop a digital image of an old abandoned building with traces

we left behind. The traces we leave behind when we forget humanity, where it all started, when we forget the principles of life...and of photography.

Deborah Sfez

Haifa – israel

58

Time
this crook
This heartless machine
Changing faces and shapes
Sometimes obedient and calm
Sometimes feverish
And
Restless
It simultaneously progresses
On two planes
Rhythmically
Horizontally without mistrust
Vertically
It lingers
Frivolous
Like
A Scarecrow Marionette.
These existences of the past
like Mummies in our lives
Dead corps in black and white
Telling us a story
We do not trust.

Deborah Sfez
Childhood hours, no. 1
Childhood hours, no. 2

Giclée print
40 x 40 cm, framed
€ 850,00 (excl. vat) each
Ed. 10



59



Helma Vlemmings
Brionvega Still #1, 2015
Giclée print on dibond,
53,5 x 39 cm, framed
€ 1100,00 (excl. vat)
Ed. 1

Helma Vlemmings

Hoek van Holland – the netherlands

Helma Vlemmings is fascinated with form language of ordinary, often perceived ugly, beauty. The Brionvega still #1 is made with a Brionvega Algol television - a design of Marco Zanuso and Richard Sapper. This Italian brand - famous in the sixties and seventies, made iconic audio- and videoproducts: technically perfect and perfectly designed. Vlemmings owns one and during the final phase of her studies, in search of beautiful headshots, she sometimes spend hours watching this tv looking for that special 'something', for she didn't dare to asked people to model for her. She made great shots with her Canon Ixus or analogue Minolta. The combination of this special tv and a rapid camera

made photos that are very dear to Helma. The poses of the actors are captured in an even better way. She could capture something she otherways would not have found.

Daphne Wageman

Obdam – the netherlands

62

By experimenting with hand-crafted photography with analogue Dry Plate glass negatives Daphne Wageman discovered her fascination for the imperfect. In her portraits, she searches for the true person behind the mask that each person carries in pursuit of his own perfection. These vulnerable imperfections, which makes each person unique, are reinforced by the chaotic chemical process of dry plate photography; Imperfection as a mirror of true identity.

In A man's world the model wears a wearable art piece by Elise Drake. He stands delicate and vulnerable in his surroundings. But it is just at second

glance you notice his remarkable attire, for the young man perfectly fits in this setting of a majestic old house.

Daphne Wageman
A man's world, 2016
Giclée print on aluminium,
50 x 70 cm
€ 995,00 (excl. vat)
Ed. 10

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Jeroen de Wijs
 < N 40° 24' 016" W 07° 34' 034"
 (Penhas Douradas/Serra da Estrela, Manteigas, Portugal), 2013
 Salted paper print 17x12 cm,
 framed 24x30 cm
 € 375,00 (excl. VAT)
 AP + ed. 10

> N 38° 42' 045" W 09° 09' 022"
 (Rua de Borges Carneiro/ Calçada da Estrela, Lisboa, Portugal), 2013
 Salted paper print 16x12 cm,
 framed 24x30 cm
 € 375,00
 AP + ed. 10

>> N 41° 09' 007" W 08° 36' 034"
 (Estação Trindade, Porto, Portugal), 2013
 Salted paper print, 16x12 cm,
 framed 24x30 cm
 € 375,00 (excl. VAT)
 AP + ed. 10

Jeroen de Wijs

Beneden-Leeuwen – the netherlands

In his work Jeroen de Wijs has returned to the essence of photography. He is an expert in various 19th photographic processes - not only the history, but the theory, chemicals and the practice as well, and he is famous for his big self-built mammoth plate camera. De Wijs is fascinated by coincidence and real photographic characteristics and uses them to create his own wayward images.

For Jeroen is not using photography-the-old-way to make images-the-old-way. He is searching for modern images and comtemporary ways of presenting them. In this series Jeroen photographed in Portugal modern life with

an old camera. He wandered around modern times with the eyes and equipement of a 19th century tourist, which led to some remarkable photos which initially put the viewer on the wrong foot.





ABOUT THE ARTISTS

Christian Arts

Christian Arts considers his work as a roadtrip through an imaginary world, wherein separate moments in real life are combined into new ones by making use of photomontages. Arts graduated at the Fotoacademie Amsterdam in 2016. During his studies and afterwards his work was exhibited and rewarded at several occasions, including Gup's New Dutch Photography Talent 2016, Ibasho Gallery Antwerpen, Rotterdam photo 2017. His work is represented by Howitstarts art gallery.

www.panencaphotography.com

Arnoud Bakker

Arnoud Bakker, who studied at the AKI in Enschede, can best be described as an esthetic romantic. Bakker works like an photo-chemist, experimenting with time, light, chemicals and cameras in order to give his subjects and photos 'eternal life'. He is constantly in search of ideal beauty, feeling like a

(godly) creator who by catching light can cling to the volatility of life as if he 'light stamps' his subjects. Bakkers work has been published a.o. in GUP and DNCHT and has been in show in various (inter)national galleries and museums.

www.arnoudbakker.com

Eva Bachmann

Eva Bachmann is a lens based artist. She lives and works in London. She studied fine art at the Chelsea College of Arts & Design in London. Her work has been exhibited nationally and internationally and has also been published often, in hard copies as well as on-line.

www.evabachmann.co.uk

Martien van Beeck

Martien van Beeck lives and works in Ghent, Belgium. He is an artist working within different media; photography, graphic work, painting. Van Beeck stu-

died painting as well as photography at the Royal Academy in Ghent. His work has been exhibited internationally in galleries and museums, published often and he has been awarded with several prizes.

www.martienvanbeeck.com

Saskia Boelsums

Saskia Boelsums was born in Nieuwer-Amstel in the Netherlands. She grew up in Iran and Curacao. Boelsums studied Graphic and Spatial Design at the Academy Minerva in Groningen, the Netherlands. Since 2013 she focuses on photography and was given a great number of nominations and prizes. Saskia is a member of DuPho, Dutch Photographers, an association of professional photographers. Her works has been part of many exhibitions around the globe and was published several times. Saskia is awarded for her still life photography.

www.saskiaboelsums.nl

Peter Boersma

Peter Boersma is a graphic designer and artist, graduated from the Academy Minerva in Groningen. For his artwork he uses adhesive tape and/or a sewing machine. He find his inspiration in old object and documents, in withered books and fumbled magazines from with he in layers creates new stories. His technique is original and unique. Boersma's collages have been exhibited in The Netherlands and abroad.

www.hehallo.nl

Jesse Budel

Jesse Budel has a bachelor of photography from the Royal Academy of Arts in The Hague. Despite being a young photographer his work already has been on show in multiple exhibitions in The Netherlands. He has done internships/assisting photographers Deen van Meer and Arjan Benning and self published his photography. His photography projects always start with

something personal; a memory, a happening, a familymember etc. The stories he tells are by implication about himself or a part of his youth. Budel describes his photographs as a search for sexual identity and perfection; something he longed for in his own youth. The work he makes is for his fourteen year old self; struggling with his sexual identity and trying to find answers on difficult questions regarding this.

www.jessebudel.com

Ursula van de Bunte

Ursula van de Bunte graduated in 2017 from the Fotovak-school in Photographic Design and won the audience award with the series "It's a matter of Time", which is about the fear of losing her lover. Her work has been exposed at multiple exhibitions and art projects in the Netherlands. Ursula has her own studio and teaches Photography at the CIBAP (school for imagination

in Zwolle/ Netherlands)

www.ursula-artphotography.com

Michael Chylinski

Michael Chylinski is a Los Angeles-based photographer, musician and writer who formerly played drums in the acclaimed 1990s British indie band Drugstore and now works as a photographer, using large format cameras with film as well as the wet plate collodion process. His photos have been published in Shots Magazine, Porchlight and 7x7 as well as on album covers, and his wet plate work has been exhibited at the A Smith Gallery in Johnson City, Texas. He won a jurors award in 2016 at the Rayko Photo Center in San Francisco for a photo taken with a Holga toy camera. A piece of his short fiction writing appeared in Joyland Magazine in 2016 and was published in their year-end "best-of" book. He holds Bachelor's and Master's degrees in Philosophy

from the University of Leuven in Belgium.

<http://moderntintype.photo/>

Paul Cupido

Paul Cupido’s work is concerned with and reflects upon the quest for inner peace, in the knowledge that quiet resignation is usually followed by renewed turmoil. From inside life’s paradoxes, Cupido searches for beauty in the transient. Interwoven processes of searching and making constitute his versatile approach to photography and other media.

In 2017, Cupido graduated cum laude from the Fotoacademie Amsterdam with the first installment of his ongoing multimedia project Searching for Mu. He was awarded an artist-in-residence at the Belfast Photo Festival 2017 and the Hariban Juror’s Choice in Japan. GUP Magazine included his work in New Dutch Talent 2018.

www.paulcupido.nl

Sander Foederer

Sander Foederer has a MA in photography from the AKV Sint Joost in Breda, a BA in photography from the Fotoacademie in Amsterdam and an BA in Fine Art and Design teaching training. His work has been on show in several galleries around the world and is published in main Dutch newspapers. His work is nominated for various awards.

Foederers practice is centered upon the fundamental and potentially extraordinary act of perceiving the world around us. Time and light, and how they connect to inner experience, are his main areas of research. Other key themes include: the aesthetics of the everyday, social geography, and art’s ability to represent the transcendent. His recent projects focus on natural phenomena and how they affect the experience of daily life in a direct and primal way, namely within the highly structured urban environment. Aside from pursuing personal photography and film projects,

Foederer regularly works for both national and international clients. Although his personal and commissioned work often differ in motivation and concept, he enjoys combining the two, keeping both practices sustainable and inspired.

www.sanderfoederer.nl

Mariëlle Gebben

Mariëlle Gebben is a visual artist from the Netherlands. She holds a master’s degree in Art and Art Management from the University of Groningen and graduated in May 2017 with honours from the Fotoacademie Amsterdam. She is a researcher, an explorer, fascinated by the scale of life and the infinite universe. She feels close to adventurers, who unravel mysteries and expose new worlds on a daily basis, and to authors of fiction. She creates a possible reality, called The Flux, which she explores under the guidance of her soft toy rabbit. In her photo studio she uses paper, water, ink, paint and

light to continue her quest for a perfect world. Eric Bos, journalist of ‘Het Dagblad van het Noorden’ wrote about her work: “Sometimes it is like we are witnessing the birth of a planet.”

www.mrll.nl

Elisabeth Greve

Elisabeth Greve is a professional creative photographer. Living, loving and working in Amsterdam, the Netherlands. She graduated from the Fotoacademie Amsterdam in 2016. Greve was an Honorable Member at London Photo Festival. (feb. 2017), Abstract Nominee for professionals Fine Art Photography Awards (april 2017), Honorable Mention for professionals Fine Arts. International Photo Festival (oct. 2017), and Winner Photomed 2017. She is awarded Dutch Photography Talent 2018. New Photo and was part of the book and exposition.

www.elisabethgreve.nl

Phillip Hall-Patch

Born in Iran in 1971, Phillip Hall-Patch is a British contemporary artist of mixed heritage and ethnicity, working at the boundaries of art and architecture. Through a multidisciplinary approach exploring installations, sculpture and photography, Phillip investigates the tensions between transience and stability through ephemeral and time-based works.

www.philliphall-patch.co.uk

Harland Viney

Tara Harland Viney has a BA Fine Art (hons) First Class from Bath Spa University and the University of Tasmania. She finds craft and surprise make up a good artwork and that is what she does. She paints on found photographs, makes large photographic prints that look like drawings, combines found imagery/photographs and experiments with print and film. Harland Viney’s work has found it way to many exhibitions

and publications in the UK and abroad and she has been awarded several times for her work.

www.harlandviney.com

Pascale Hustings

Pascale Hustings graduated at the Fotoacademie Amsterdam in 2016. In her photobased images Pascale makes the viewer in a new way aware of time, form and space. Her work can be 2- or 3dimensional, or even reused in a new image. Pascale Hustings combines photos to her own view in such a way that they appael to your visual abillities in order to orientate you. The suggestions Hustings make can raise questions about the way we relate to our vision in an imaginairy world. Pascale is featured as a New Dutch Photography talent 2018 in Gup.

www.pascalehustings.nl

Christian Klant

Christian Klant’s career as

a professional photographer started after studying business administration and being a specialist for analyzing corporate culture, consulting and coaching. Moving to Berlin brought major changes and he started working as a photographer - not quiet a strange move for someone who held his first camera at the age of five. In front of his lens back then: the nature and people around him. Later on he started immersing himself in meditation, yoga and other practices that taught him to take a look behind the scenes. His fascination for the essence shaped his perception of the world. Since then he is using his eye for the essentials behind the camera. Looking for a technique that would allow him to create the most possible depth in his images he found his medium: the wet plate collodion process. To him that process means the rediscovery of slowness, the photographic path to the more subtle realities. Klant also started working with numerous historical fine art printing tech-

niques such as platin/palladium and carbon printing. His work is shown internationally and in 2014 his first book „100 Wet Plates – 100 Words“ was published.

www.christian-klant.de

Jacqueline Louter-Hoos
Jacqueline Louter - Hoos is a seasoned photographer and artist. She graduated from the Fotoacademie in 2011 and had multiple exhibitions yearly ever since, showing her 2D and 3D artworks.

www.jaxpix.nl

Katya Pak
Katya Pak is a photographer and artist from Ekaterinburg, Russia. She graduated from the Ural State University of Architecture and Art in 2013 specializing in graphic design. Katya is involved with painting, illustration, subject design and photography.

www.katypak.com

Caroline Penris
Caroline Penris works as a graphic designer and photographer. She graduated from the Sint Joost Academie in Breda. She uses digital as well as large format cameras. The last one inspires her to a different kind of work, she calls slow photography. Caroline is a storyteller. She often uses photo material that already exists from times goneby which she intuitively combines with other images. The viewer can wonder and dream away at the results. Her work has been published and been on show in various Dutch museums and institutes.

www.carolinepenris.nl
www.oomdick.nl

Dieter Provoost
Dieter Provoost was found by the photography bug when he travelled the Pyrenees, since then the passion has only grown. After three years in a technical photography course he came to the conclusion that

he was hooked on digital photography, but that he missed the proces of developing his pictures. He missed the time put in making the ‘actual’ photo. The complete art of the analogue photography and printing never ceases to amaze him. After seeing the movie ‘Silver and Light’ online, Provoost concluded that there was much more to discover than only the dark room development. The old analogue printing methods, the proces of development and following the correct recipes to make your own fluids; he sees it as time travel through the wonderful world of photography with constant new discoveries in this old and unfortunately often forgotten art. Dieter Provoost’s work has been shown in exhibitions in Belgium and the Netherlands.

http://www.eyeslikepics.be

Deborah Sfez
Deborah Sfez is an Israel artist born in 1964, mainly working in Israel, focusing on the fields of

Photography and Video in all their creative configurations. She calls herself a visual writer using words and images, with a camera as extended eye. She studied French and English Literature at Haifa University and Fashion Design in ESMOD Paris, and Scenery and Costume Design at Rakefet Levi school Scenery and Costume Design in Tel Aviv. Deborah has been exhibiting her photography and video work in Israel, Paris, Germany and Belgium in the last five years, and won several photography and art prizes.

www.deborah-s-artist.com

Helma Vlemmings
Helma Vlemmings graduated from the Willem de Kooning Academie in 2005. She creates still photos and installations with image or language. She is fascinated with form language of ordinary, often perceived ugly, beauty. Without technical intervention but touched by its emotion, she creates images of order, pat-

terns and people on the move. That’s how she shows beauty in the world. After all, Helma wants to make a statement. She participated in many projects combining art and society.

www.straz.nl

Daphne Wageman
Daphne Wagemans photography journey began at an early age. She always wondered how she could capture the picture which she had in mind. The capturing of emotion and feeling is an important aspect of her style of photography. Daphne strives to capture the subject with respect and integrity, while yielding a serene ambience. She studied for typographic designer, (photo) stylist and at last as conceptual photographer. She is specialized in fine art photography and portraits on glass with an analogue Dry Plate technique.

www.daphnewageman.com

Jeroen de Wijs

After studying biochemistry, Jeroen de Wijs studied Photographic Design at the Koninklijke Academie voor Beeldende Kunst in The Hague. He started his career as applied photographer under the name Mudar, making photographic images for people, companies and institutions. But because of his passion for education, the history of photography, crafts and content his career took another turn. Jeroen now works as an instructor at the Willem de Kooning Academy in Rotterdam and has his own artist and research studio. He has turned back in time to the beginning and the essence of photography, using 19th century photographically processes. Fascinated by coincidence and pure photographic characteristics De Wijs creates with this form of 'writing with light' his own wayward images.

www.mudar.nl



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