



PASQUART
PHOTOFORUM

Press release
Biel, September 2019

Schaulust

22.9. – 24.11.2019



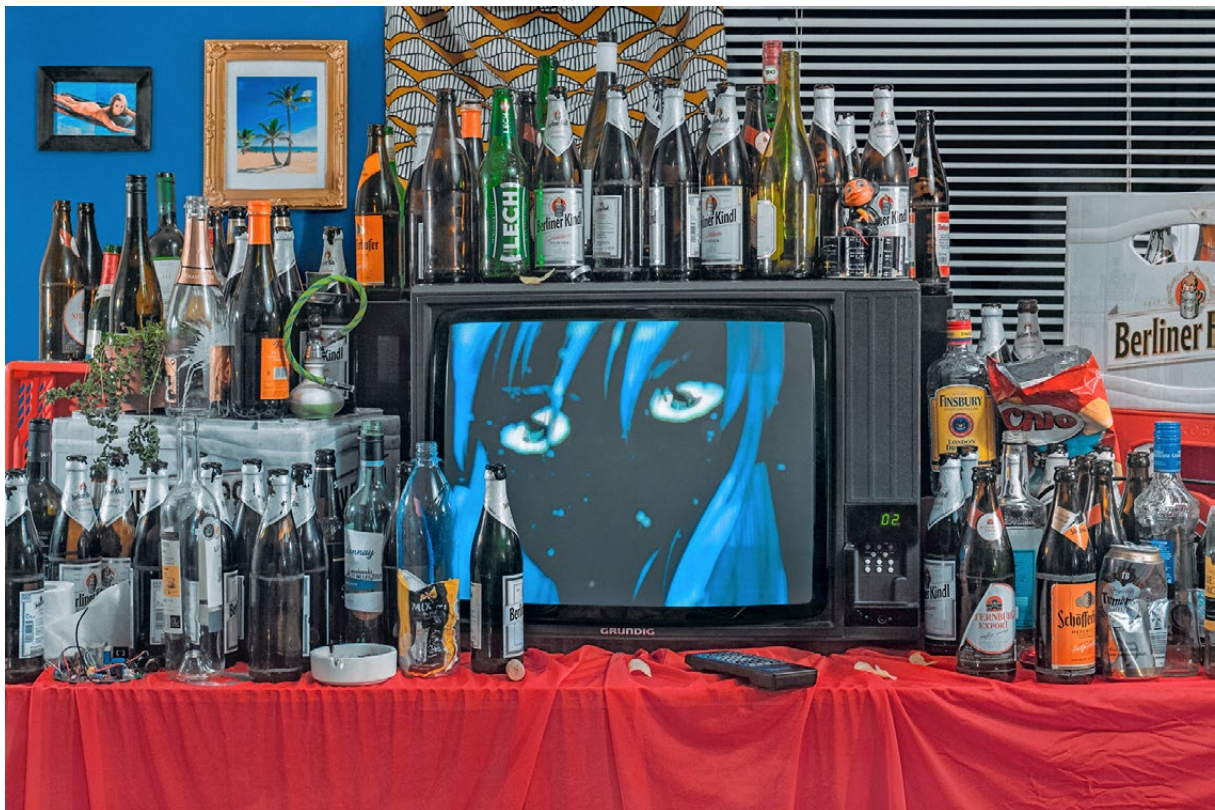
Schaulust

Modern image consumption and production are increasingly designed to satisfy our longings and fantasies while at the same time stirring them up: live streams, food porn or unboxing videos are among the screen-based phenomena from the realm of digital desire and fetishes that fathom the limits of the obsessive, intimate and perverse. These phenomena flourish thanks to our desire to see and can give us a sense of belonging, participation or demarcation. The exhibition *Schaulust* uses artistic and cultural manifestations to explore the interplay of gaze and desire, the role of the image and the legitimacy of the gaze against the background of the contemporary networked image.

The lust to look shall be negotiated in different subcategories. The theme of intimacy explores the border between the voyeuristic interest of the viewer, the photographic intrusion into private spheres, and the voluntary surrender of privacy. Through phenomena such as food porn or selfies, the normalisation of the gaze and the standardisation of images are to be addressed. Furthermore, it is to be examined how a feeling of comfort, contentment and security can be generated by means of pictures. As a counterpart, the social retreat made possible by images, the promotion of addiction-like behaviour and the image as a proxy for real life will also be investigated. The commodification of the image, technophilia and the creation of new images by artificial intelligences, which both awaken and satisfy new possibilities of seeing and the desire to look, will also be explored.

With Sophie Calle, Hannah Collins, Marine Dias Daniel, Jake Elwes, Seiichi Furuya, Paul Graham, Gregory Eddi Jones, Andy Kassier, Andy King, Marianne Müller, Christof Nüssli, Annelies Štrba, Shengze Zhu.

Curators: Danaé Panchaud and Miriam Edmunds



Andy King, *You Are All I See*, 2019

Themes

Introduction

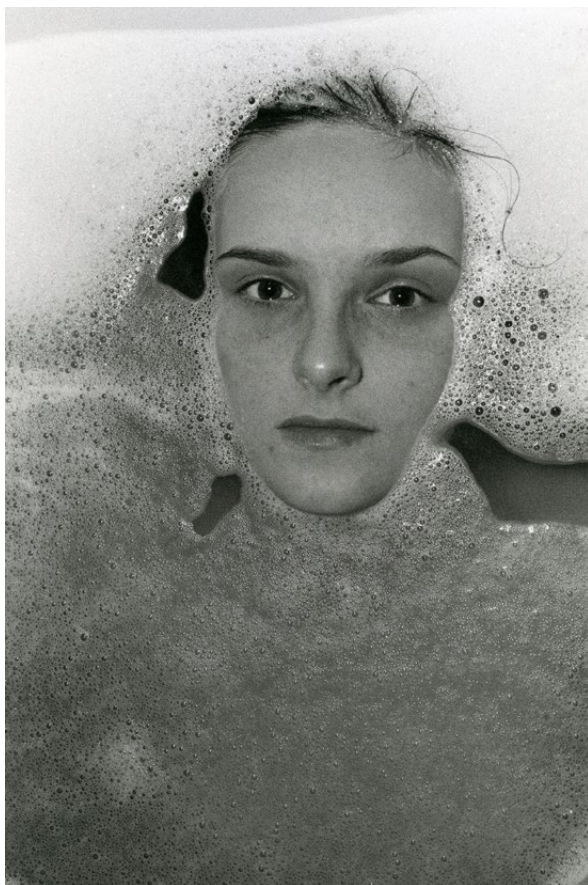
Schaulust offers an overview of the desires and fantasies that we satisfy and stimulate in the 21st century through both the production and consumption of images. Introducing the exhibition is Hannah Collins's *Sex II*, in which oysters are photographed in a way that evokes eroticism. This image shows how the camera—and a certain way of constructing an image—can influence the way we look at things. Associations are created: food and sexuality, sensuality and frivolity, satisfaction and discomfort.

Artist: Hannah Collins

Intimacy & Privacy

The confrontation with intimacy and privacy can take different forms. The boundaries and transitions between public and private are explored. The viewer's position fluctuates from comfortably passive, unobtrusive to unpleasantly intrusive. Depending on the composition of the picture, he is an observer, family member, friend, voyeur or victim of photographic exhibitionism. Depending on the role imposed on the viewer, the emotions evoked by the images diverge: from the joy of observing the other to the discomfort associated with the invasion of privacy.

Artists: Sophie Calle, Marine Dias Daniel, Seiichi Furuya, Paul Graham, Marianne Müller, Annelies Štrba



Seiichi Furuya, *Portrait of Christine Furuya*, Graz, 1979
© Seiichi Furuya | Courtesy Galerie Thomas Fischer, Berlin



Marine Dias Daniel, *24 heures sous surveillance*, 2019



Marine Dias Daniel, *La femme nue*, 2018

Normalisation of the Image

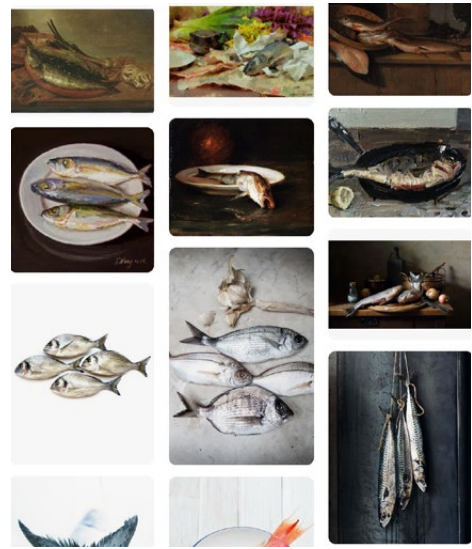
Social media platforms influence our perception of images and how we produce them. They contribute to the normalisation of the gaze and the standardisation of image production by subliminally propagating rules and norms for taking photographs. Images that follow the unwritten rules of social media get more clicks, more likes and more attention. The result is the unification of the images presented on the Internet.

To learn more about the tradition of food representation in art history, read “A Brief History of Food Porn” on Flare (www.flare-photoforum.com).

Artist: Andy Kassier



Andy Kassier, *Naked Snow*, 2015



Miriam Edmunds, *Une brève histoire du food porn*, 2019

Comfort & Food

We are constantly confronted with images of food, from street advertising to social media. Food porn, which refers to aestheticised images of food, is a widespread and popular subject. The food, staged and photographed in a particularly appetising way, is intended not only to please one's own palate, but also to stimulate that of the viewer. Documenting a meal has a long historical tradition. Today, the images are subject to the photographic rules of the new media and continually show repetitive perspectives on different foods.

Artist: Christof Nüssli



Christof Nüssli, *Googly Eyes*, 2019

Streaming & Connecting

Live streaming is gaining popularity as a form of interpersonal contact. It also enables those people to participate in social life who are inconspicuous or even avoided in real-world encounters. Live streamers and their viewers enter into a symbiotic relationship. The streamers seek attention through an extremely open-hearted, almost exhibitionist display of their lives, while the viewers thirst for this information. They want to see and hear more of these banal scenes of life that enable them to escape from their own realities.

Artist: Shengze Zhu



Shengze Zhu, *What Has Been Will Be, What Will Be Has Been*, 2019

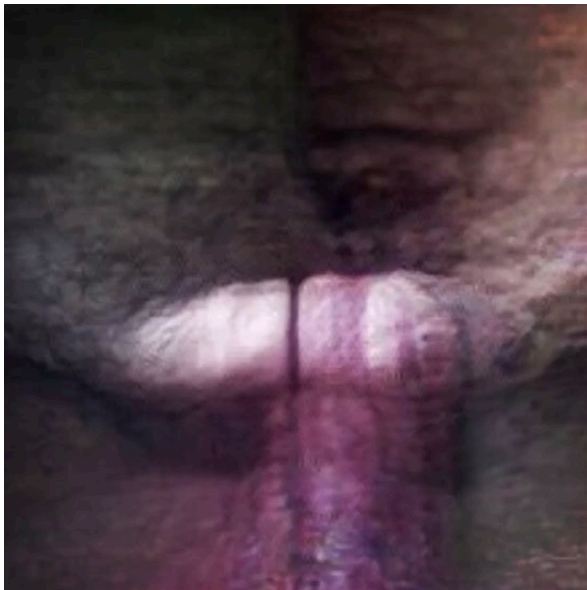
Erotica & Commodification

Technical progress brings new possibilities of seeing. One poses and performs for and with the camera. Images produced automatically by machines, such as surveillance camera streams, are recontextualised and reused for entertainment purposes. Artificial intelligences create replicas of the human world and visualize the human behaviour they learn. Technology itself creates a digital image of human emotions, desires and instincts.

Artists: Jake Elwes, Gregory Eddi Jones, Marianne Müller



Gregory Eddi Jones, #6, aus der Serie *Another Twenty-Six Gas Stations*, 2014



Jake Elwes, *Machine Learning Porn*, 2016



Jake Elwes, *Digital Caress*, 2015

Image as Proxy

Pictures, videos, social networks and live streams can be used to isolate oneself from society. Images can encourage addiction-like behaviour and act as a proxy for real life. Social taboos are broken and at the same time regenerated by the constantly developing relationship between people and media.

Artist: Andy King



Andy King, *You Are All I See*, 2019



Andy King, *You Are All I See*, 2019



Food-eating videos, YouTube, 2019



Unboxing videos, YouTube, 2019

Useful Information

Exhibition	Schaulust
Public opening	Saturday, 21 September 2019 at 17.00
Dates	22.9. – 24.11.2019
Opening hours	Wednesday 12.00–18.00 Thursday 12.00–20.00 Friday 12.00–18.00 Saturday/Sunday 11.00–18.00 Monday/Tuesday closed
Venue	Photoforum Pasquart Faubourg du Lac 71 2502 Bienne
Contact	info@photoforumpasquart.ch +41 32 322 44 82 www.photoforumpasquart.ch

Media information

Contact	Danaé Panchaud Director and curator dpanchaud@photoforumpasquart.ch T +41 32 322 44 82 M +41 78 723 61 07
Visuals	www.photoforumpasquart.ch/presse
Press conference	Friday 20 September 2019 at 10.30 Joint with the Kunsthau Pasquart

Partners

Schaulust is a cooperation with the Fotomuseum Winterthur in the context of SITUATIONS.

Photoforum Pasquart is supported by the City of Biel, the Canton of Berne and the Biel/Bienne-Seeland-Bernese Jura Union for Culture.