

FACES & FACADES

Curatorial dossier

Available for programming

ARTIST STATEMENT

I see instant photographs as poems. They are truthful, direct, honest, and perfectly imperfect. There has always been a need for that, but perhaps today more than ever.

My journey with instant photography began with the realization that an instant picture is impossible to edit afterward. It becomes a testament to my artistry and use of the camera rather than to post-manipulation. That, and the challenge of capturing the soul of someone I deeply loved - a task not suited to the sharp, mechanical autofocus of today's automatic cameras. In an automatic camera there are always elements you cannot control. I wanted to tell a story beyond the lens, which ironically brought me back to it.

Working with hand-built MiNT RF70 and SF70 cameras requires precision and intention across all my work, whether I am making portraits, street scenes, urban landscapes, or pastoral views. Each frame demands complete commitment because there is no going back.

With double exposures, the complexity multiplies: holding the previous image in an inner sight, calculating how colors and light will blend, remembering how a second image develops only through the darker parts of the first exposure. Even in a single exposure, ratio, composition, and timing become critical. With these fully analog cameras, all of it is mine to balance in my head.

PROJECT STATEMENT

Faces & Facades explores the dialogue between human presence and architectural surface in Berlin. Living in this city off and on for five years, I have been drawn to its vulnerability, its “life is now” energy, and the strange combination of the thrill of being alive with the jadedness of a long and harsh road. Berlin thrives on both the sorrow of lost time and the greatness born from hardship: its contrasts, facelifts, ruptures, and the people navigating within them.

The idea crystallized during my move from Neukölln to Mitte, where I encountered a drastically different city backdrop. Many people cursed the rigid, inorganic facades. I began looking for the angles in them - as in all beings - that are beautiful. Oddly beautiful. That is what I have been searching for in both faces and facades.

The people in my portraits are the people of Berlin. In their sheer presence, they tell a story. They are you and me, and certainly all our friends. Yet they could be anyone. The city’s open wounds - its visible scars, carried rather than concealed - give Berlin its raw power and unrelenting honesty.

Through double and triple exposures, the work enters a blur and dream logic. The face embodies intimacy, vulnerability, and individuality; the facade carries collective memory, urban history, and the anonymity of the metropolis. Weathered gazes find their resonance in flaking concrete. Sharp glass edges echo sharply defined expressions. Human and architectural surfaces begin to fold into one another.

Each work pairs its original instant photograph with an enlargement, creating both intimacy and dramatic scale. At a moment when digital editing and AI have transformed photographic practice, these works insist on the immediacy of the analog gesture: everything visible in the image was accomplished inside the camera.

The twenty works form a curated selection from a larger, ongoing body of work. This is not documentary but poetic meditation. Berlin appears not as backdrop but as resonance chamber - an architecture of memory and encounter, where intimacy and structure are inseparably entwined.

CURATORIAL EXHIBITION PROPOSAL

Faces & Facades unfolds in three movements. The sequence is designed to adapt to the architecture and scale of each venue while preserving its emotional progression.

I. The City as Mirror

Faces and facades are set against one another. Portraits meet architectural details, establishing a visual conversation between human and urban textures.

II. The Tension of Belonging

Human life is placed against rigid surface. Fragility meets concrete; warmth meets structure; presence meets absence. The city is not scenery but something that acts upon the people living within it.

III. Merging Surfaces

The categories dissolve through double and triple exposures. Reflections, shadows, and overlays erase the boundary between the human and the urban. The most complex in-camera works anchor this final movement.

Each work is presented through its physical instant photograph and an enlarged counterpart. The original carries intimacy, scale, and evidence of the handmade act. The enlargement gives the image room to become architectural. Together they allow the viewer to move between object and environment.

Minimalist yet lyrical, the installation asks a single question that changes as the viewer moves through it: who are you now?

Image portfolio and show-case 1



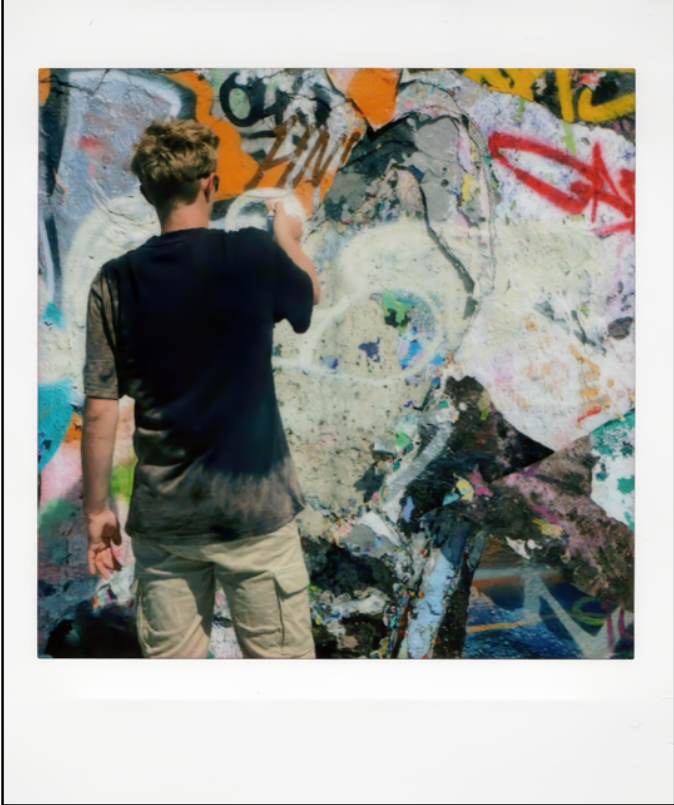
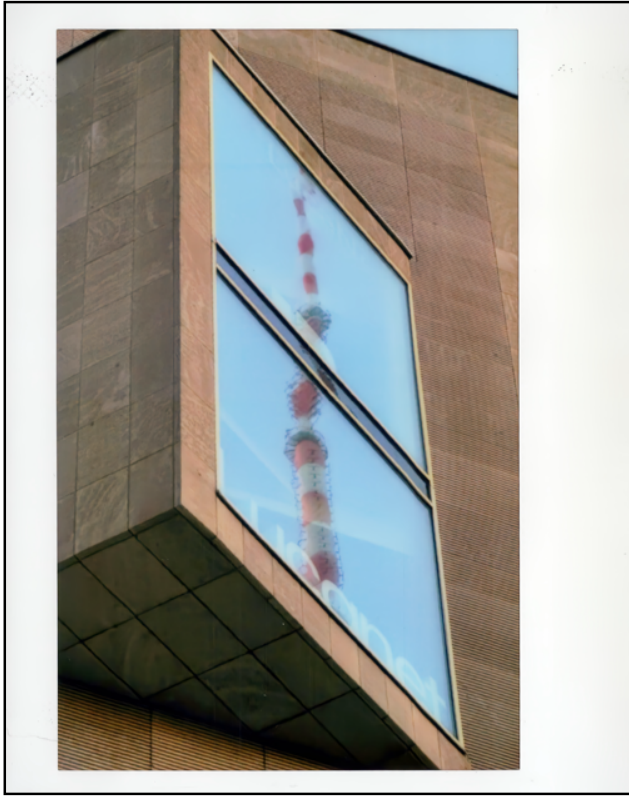


Image portfolio and show-case 3







PROGRAMMING AND VENUE INFORMATION

Faces & Facades is available for exhibition programming, curatorial collaboration, and venue partnerships. The proposal is conceived as a twenty-work exhibition, but its physical configuration can be adapted with the presenting venue without losing the three-movement structure.

Format

Original instant photographs shown with enlarged counterparts. Double and triple exposures are produced entirely in camera, without digital manipulation of the photographic image.

Installation

A quiet, sequential installation moving from visual correspondence to contradiction and finally to merged surfaces. Final print dimensions, framing, wall plan, spacing, and production quantities are agreed with the venue.

Availability

The exhibition has not previously been presented publicly. The body of work and curatorial concept are available for a first presentation, co-production, or venue-adapted realization.

Materials available on request

High-resolution image selection, provisional checklist, artist biography, installation discussion, production planning, and further work from the ongoing archive.

CURATORIAL AND PROGRAMMING INQUIRIES

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