

KIEZKÖTER

Curatorial dossier

Available for programming

ARTIST STATEMENT

I photograph people and places at the distance at which they begin to answer back. Instant film matters because it does not allow the encounter to be rewritten later. The frame carries the decision, the hesitation, the light, and whatever the person chose to give me in that second.

Berlin is usually described through scale: its history, its architecture, its mythology. I meet it through smaller things. A hand in motion. A kitchen after midnight. The light of a Späti. A face turned toward someone just outside the frame. A sentence on a wall that is more honest than the wall was meant to be.

The camera is manual and the picture physical. I have to judge distance, exposure, timing, and relation before the shutter is released. That constraint is not nostalgia. It is the condition that keeps the image accountable. I cannot rescue it afterward, and I cannot improve the person into someone they were not.

What interests me is not a polished Berlin but the city as it is held together from below: by neighbours, strangers, chance meetings, borrowed rooms, public transport, parks, shops that stay open, and all the improvised forms of belonging that make a place livable.

Kiezköter grows from that attention. These photographs are not evidence collected from a distance. I am inside the same weather, noise, intimacy, and contradiction. The work is therefore neither detached documentary nor private diary. It is a record of proximity: the city looking back while I am still close enough to be seen by it.

PROJECT STATEMENT

Kiezköter is a Berlin portrait made at human height. Its world is the bench, the platform, the shopfront, the window, the kitchen, the field, and the space between two people who may never meet again.

The title is deliberately rough. A *Kiezköter* is a neighbourhood mongrel: unpedigreed, territorial, loyal, suspicious, adaptable, and completely at home in a place that does not need to be made respectable. The word holds affection and insult at once. That doubleness belongs to Berlin.

Across thirty instant photographs, the city appears through fragments of public language and private presence. Graffiti interrupts signage. A clock hangs over an empty platform. Friends ride bicycles through an open landscape. Someone eats on a sofa, someone waits by a window, someone laughs into the camera, someone refuses it. The images do not force these lives into one argument. Their coherence comes from adjacency.

The white border of the instant print remains visible. It makes each photograph an object and a small event, not a transparent window. Some frames are sharp; others drift, flare, double, or withhold. The limits of the medium become part of the social relation. Clarity is not treated as moral superiority.

Kiezköter moves between anonymity and recognition. The viewer meets people without being given the authority to explain them. Repeated places create rhythm, but no single place becomes the city. Berlin emerges instead as an unstable agreement between surfaces, movements, and people who keep making room for themselves.

The complete sequence can be presented as thirty works or adapted into a tighter venue-specific selection. In either form, the exhibition asks what it means to belong to a place without owning its story.

CURATORIAL EXHIBITION PROPOSAL

Kiezköter unfolds in five movements. The sequence can adapt to the architecture of each venue while preserving its movement from public surface toward human encounter.

I. The Kiez Speaks

Doors, shopfronts, handwritten fragments, late-night light, and small public surfaces form the city's first language. Before anyone appears, the Kiez is already speaking.

II. Crossing the City

Movement passes through fields, transport, streets, façades, and transitional spaces. The city is not a fixed setting but something crossed, waited through, and carried between places.

III. Rooms and Roles

Interiors hold performance, exposure, solitude, and play. Bodies appear through walls, mirrors, curtains, and partial light; familiarity never becomes full access.

IV. Windows and Thresholds

Glass, frames, reflections, and doorways make looking visible. The viewer is kept at the edge of an encounter: near enough to witness it, never close enough to possess it.

V. Belonging Without Permission

Portraits gather humour, self-presentation, intimacy, difference, and refusal. Community appears not as sameness, but as people making space for themselves beside one another.

The physical installation can place the thirty original instant photographs in a continuous, intimate line, interrupted by selected enlargements at body scale. The viewer moves between sequence and encounter: reading the Kiez as a field, then stopping before a single life.

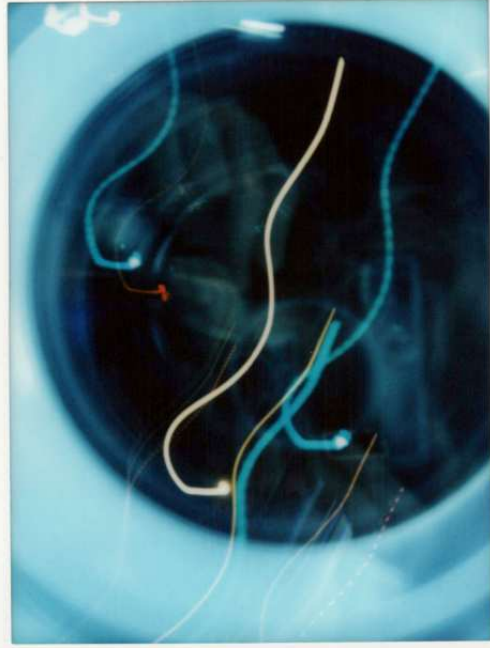


Image Portfolio / II. Crossing the City



Image Portfolio / III. Rooms and Roles

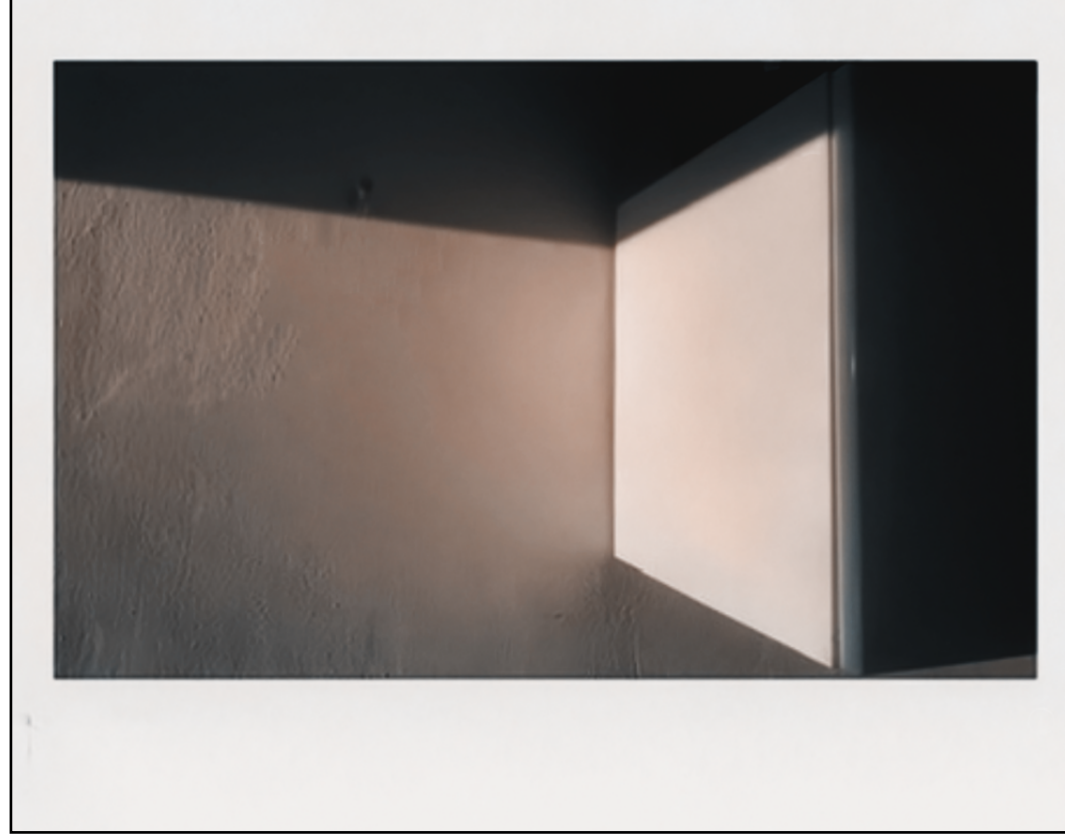
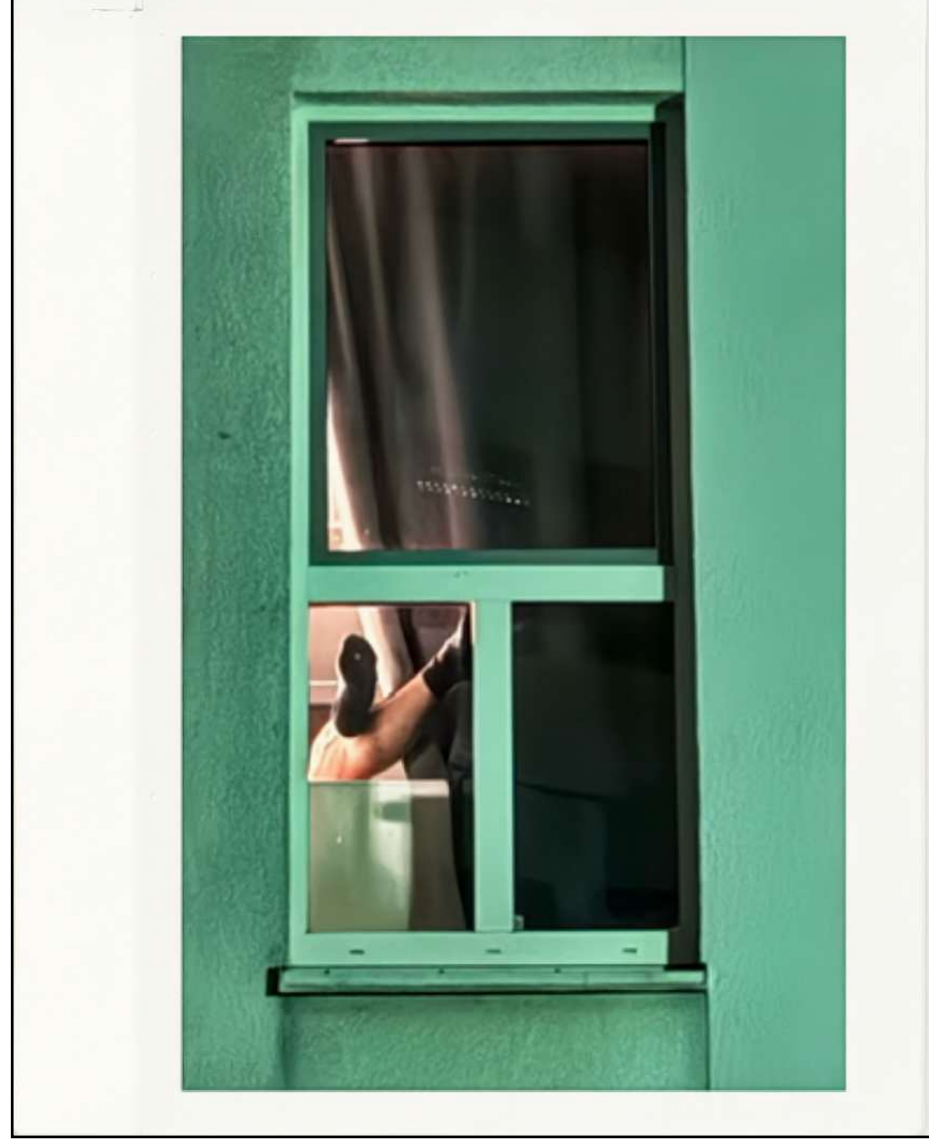


Image Portfolio / IV. Windows and Thresholds





PROGRAMMING AND VENUE INFORMATION

Kiezköter is available for exhibition programming, curatorial collaboration, and venue partnership. The project can be presented as a compact selection of eighteen to twenty-four works, a full exhibition of approximately thirty photographs, or an expanded presentation of forty to fifty works.

Distinct series within the wider project may be installed separately, creating rooms within the room and allowing particular figures, interiors, streets, or recurring environments to be encountered at closer range. The five movements remain the underlying structure, while the selection, scale, and spatial emphasis can adapt to the architecture and character of each venue.

Format

Physical instant photographs accompanied by selected archival enlargements made from high-resolution scans. The photographic event remains analog; scanning prepares the images for exhibition scale without adding new composited content.

Installation

A continuous line of original objects is punctuated by eight to twelve enlargements at body scale. Final print dimensions, framing, wall rhythm, vitrines, lighting, and production quantities are agreed with the presenting venue.

Venue adaptation

The sequence can be installed linearly, across connected rooms, or as five distinct constellations. The movement order remains stable while spacing and enlargement choices respond to the site.

Public programme

Available formats include an artist conversation, an instant-photography discussion, or a neighbourhood walk focused on attention, encounter, and the ethics of photographing public life.

Materials available on request

High-resolution image files, provisional checklist, artist biography, installation discussion, production planning, and additional work from the archive.



FOR INQUIRIES

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